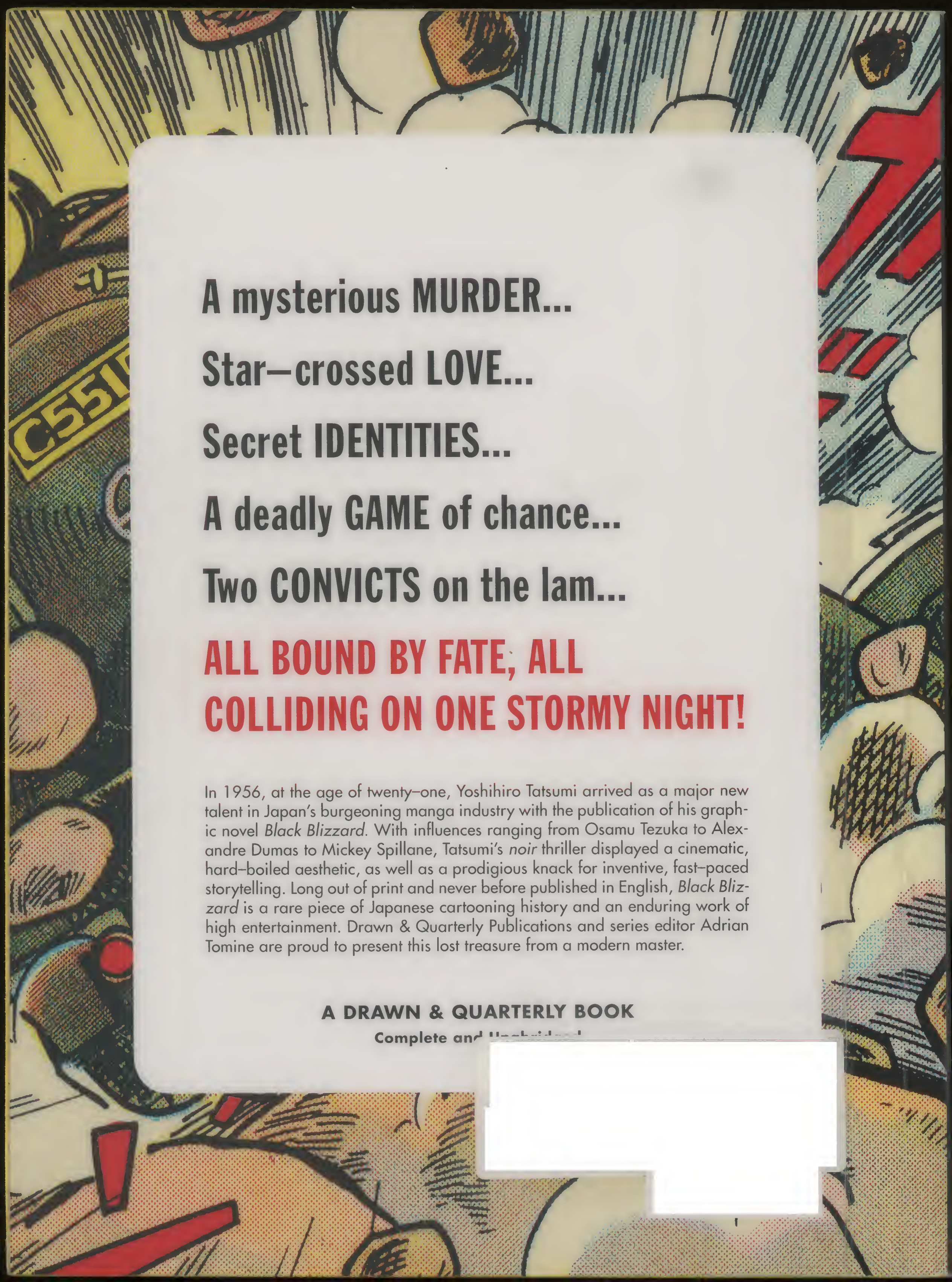
$19.95 USA
$21.95 CAN

D & Q
DRAWN AND QUARTERLY

YOSHIHIRO TATSUMI

BLACK BLIZZARD

The Legendary 1956 Thriller by the Creator of A DRIFTING LIFE



A mysterious MURDER...

Star–crossed LOVE...

Secret IDENTITIES...

A deadly GAME of chance...

Two CONVICTS on the lam...

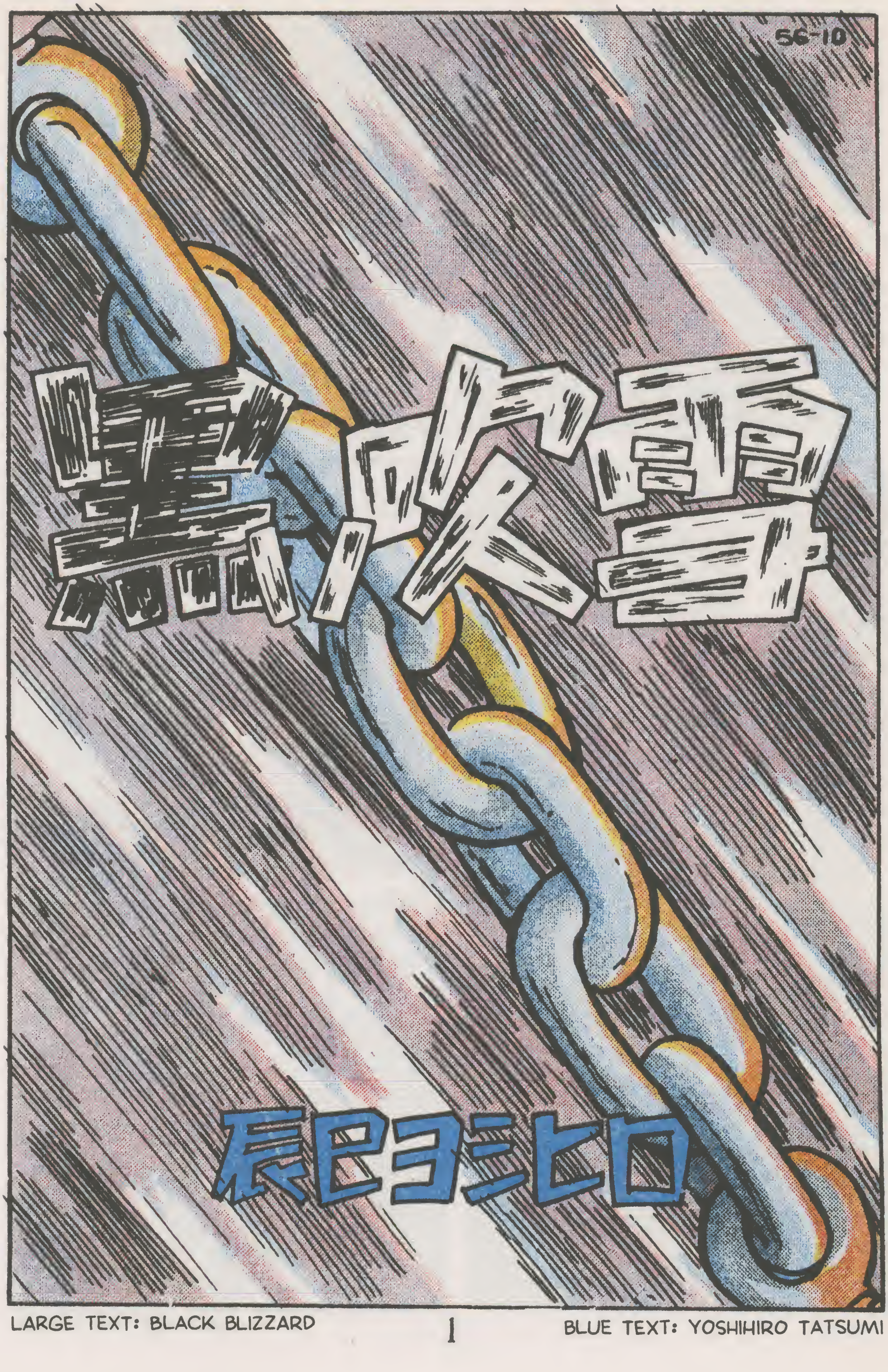
ALL BOUND BY FATE, ALL COLLIDING ON ONE STORMY NIGHT!

In 1956, at the age of twenty–one, Yoshihiro Tatsumi arrived as a major new talent in Japan's burgeoning manga industry with the publication of his graphic novel *Black Blizzard*. With influences ranging from Osamu Tezuka to Alexandre Dumas to Mickey Spillane, Tatsumi's *noir* thriller displayed a cinematic, hard–boiled aesthetic, as well as a prodigious knack for inventive, fast–paced storytelling. Long out of print and never before published in English, *Black Blizzard* is a rare piece of Japanese cartooning history and an enduring work of high entertainment. Drawn & Quarterly Publications and series editor Adrian Tomine are proud to present this lost treasure from a modern master.

A DRAWN & QUARTERLY BOOK

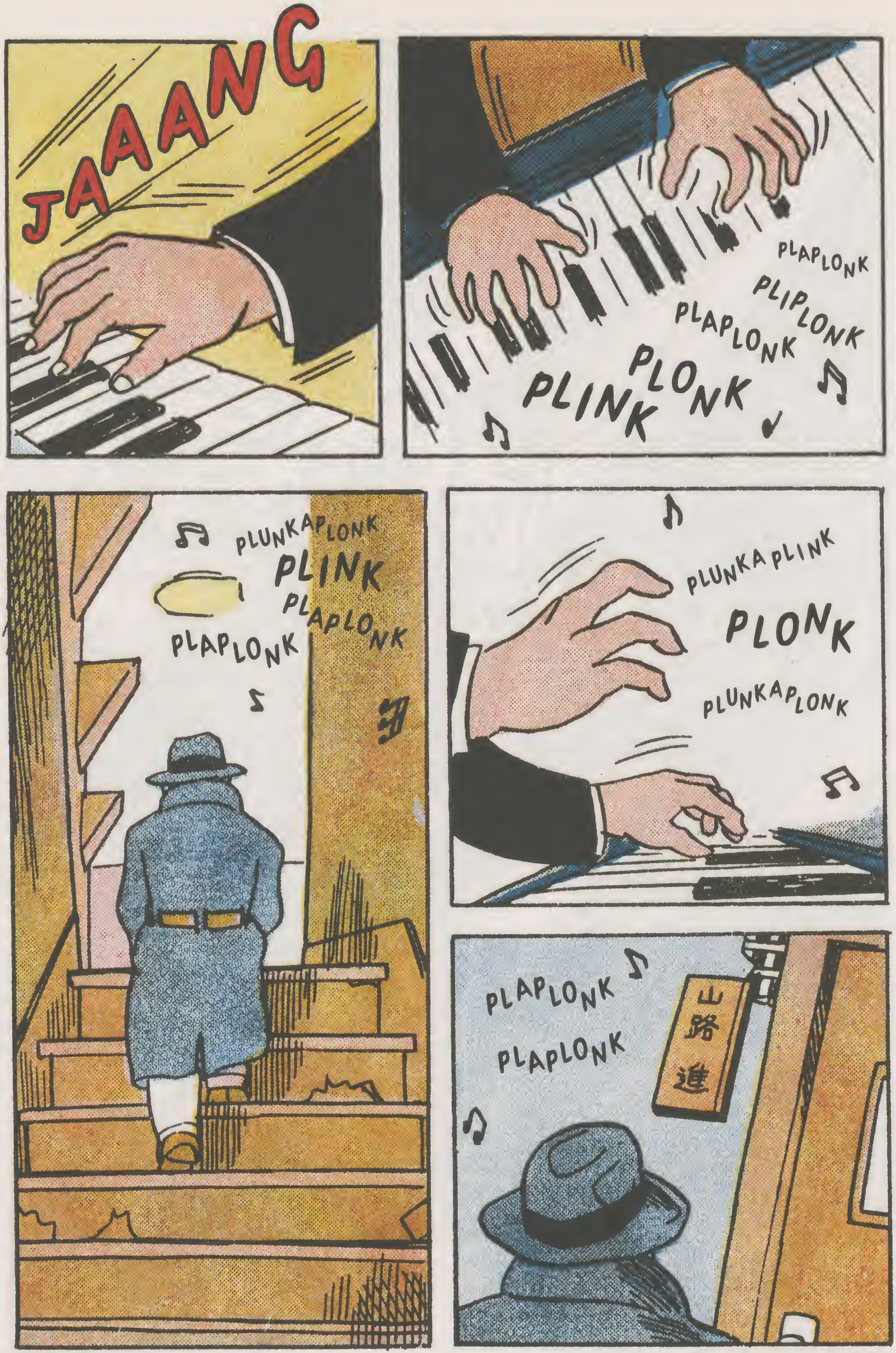
Complete an [redacted]

辰巳ヨシヒロ

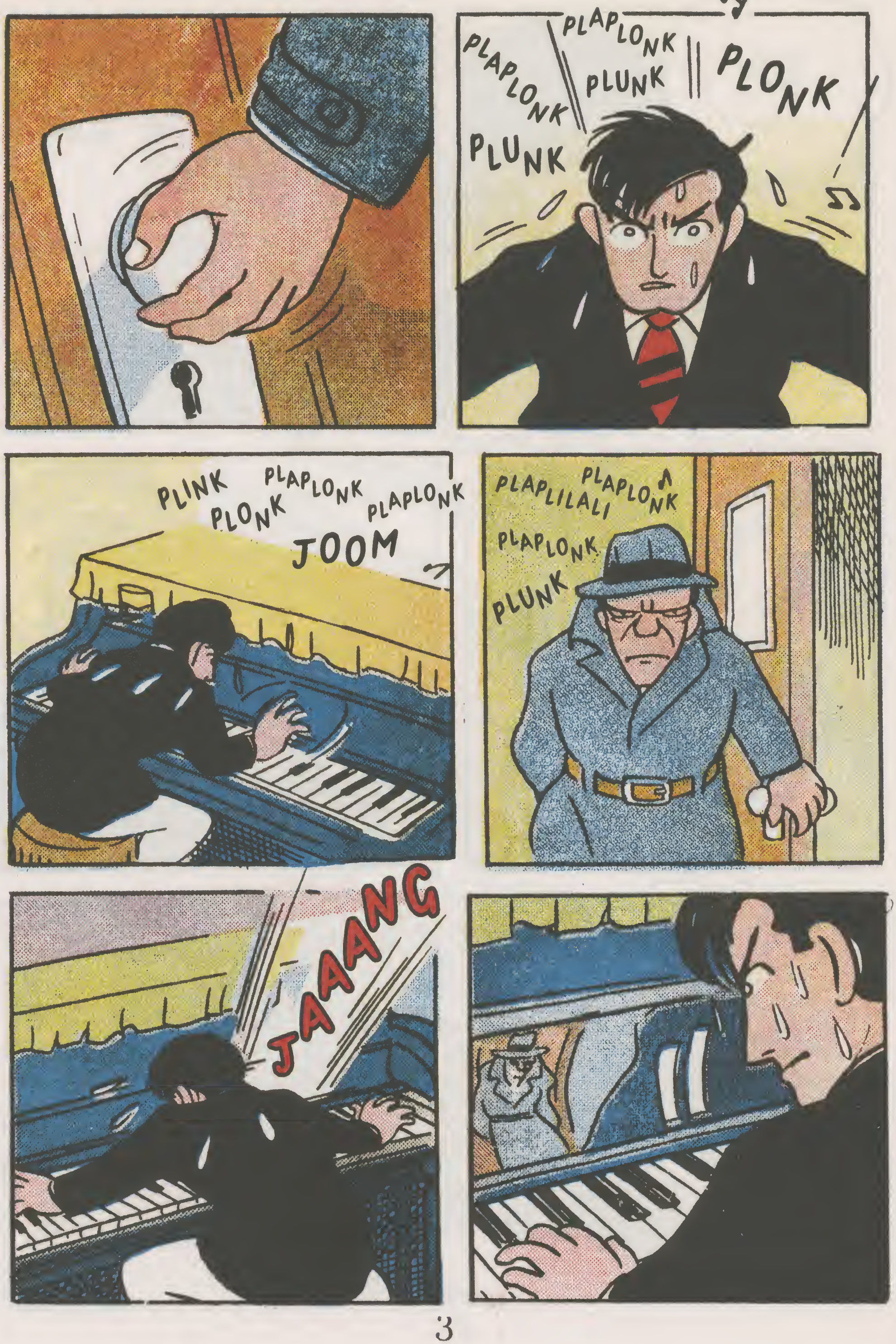

56-10
黒吹雪
辰巳ヨシヒロ

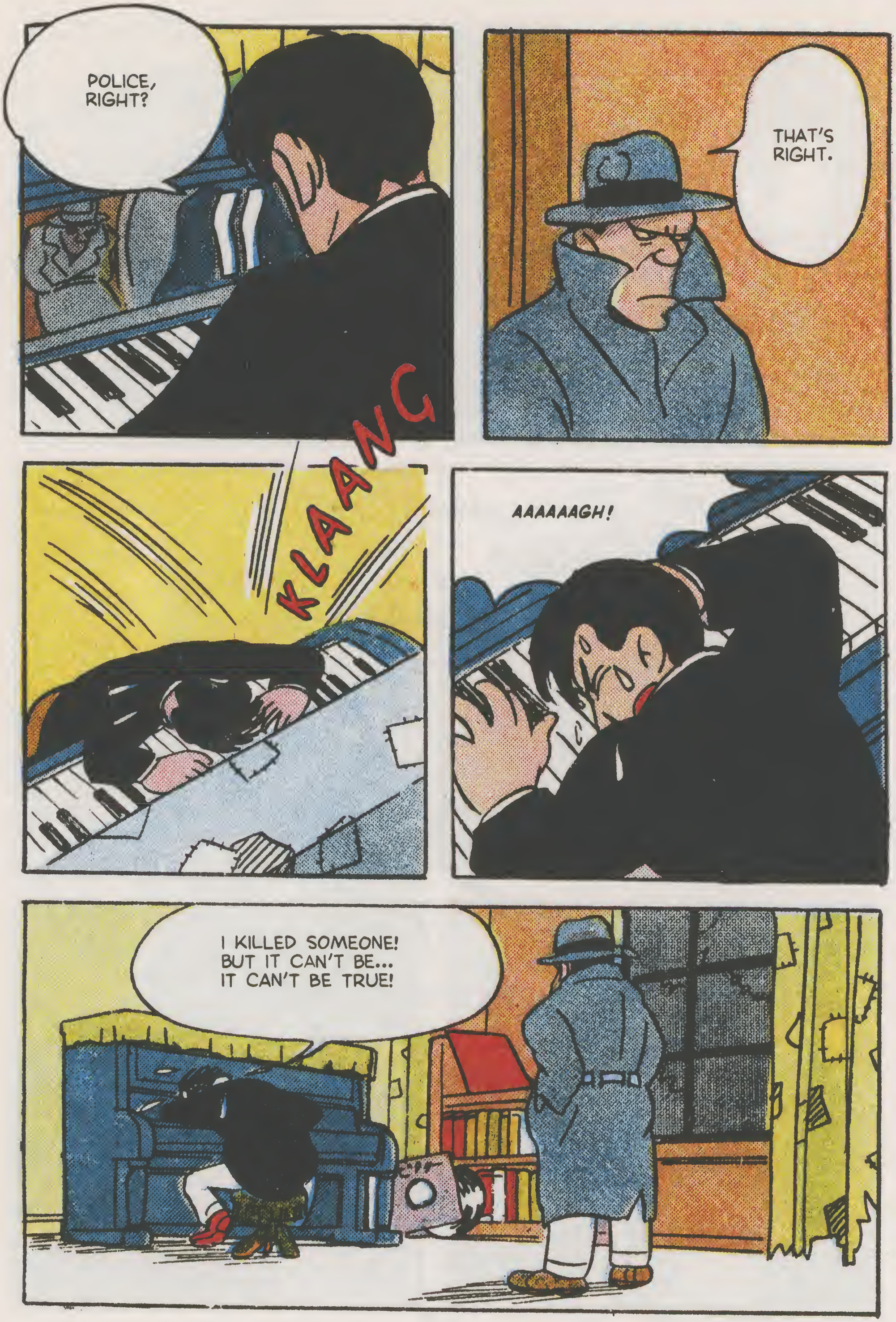
LARGE TEXT: BLACK BLIZZARD

BLUE TEXT: YOSHIHIRO TATSUMI


JAAANG
PLAPLONK
PLIPLONK
PLAPLONK
PLONK
PLINK
PLUNKAPLONK
PLINK
PLAPLONK
PLAPLONK
PLUNKAPLINK
PLONK
PLUNKAPLONK
PLAPLONK
PLAPLONK
山路進

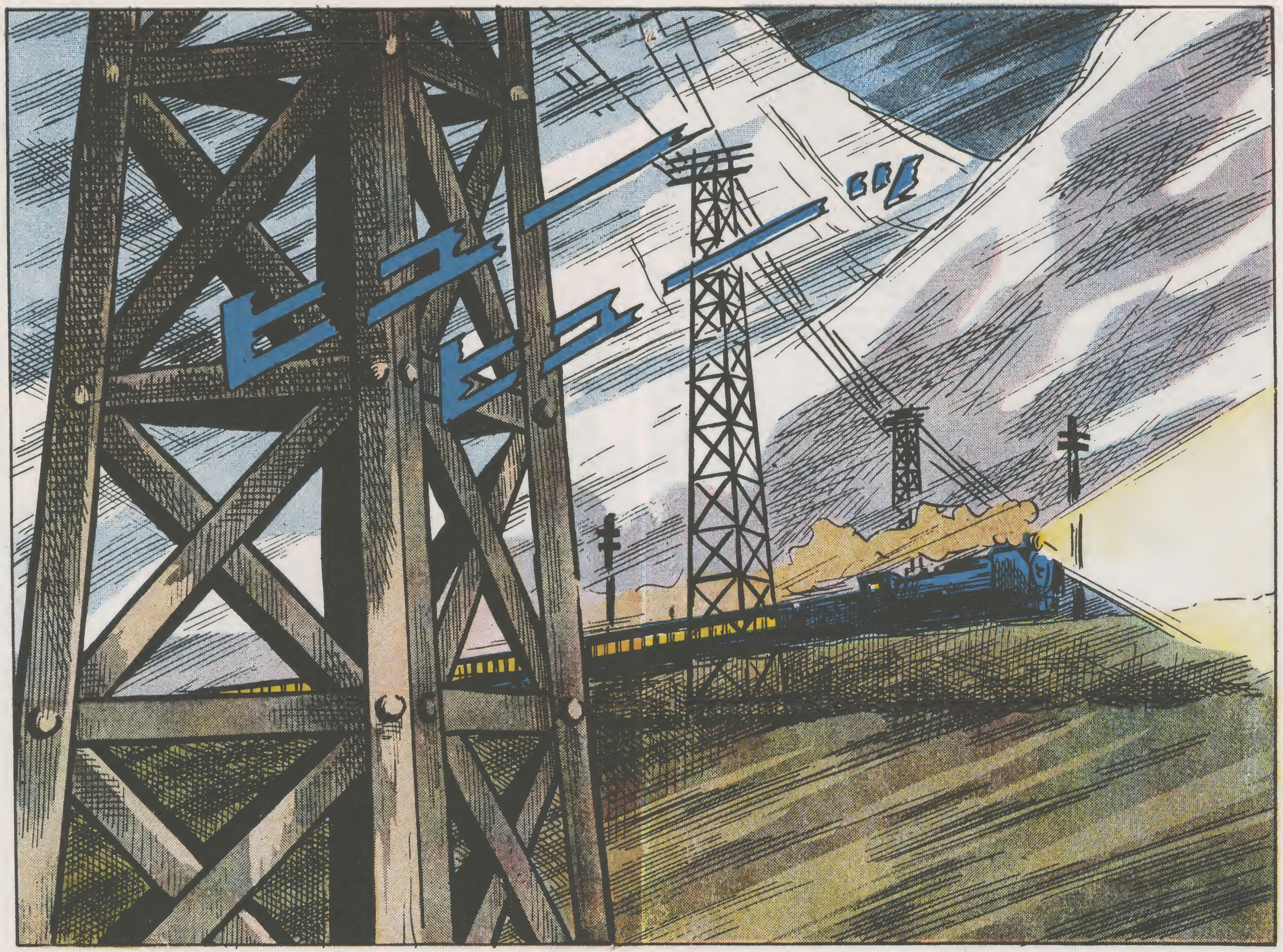
SIGN: SUSUMU YAMAJI


PLAPLONK
PLUNK
PLAPLONK
PLUNK
PLONK
PLINK
PLONK
PLAPLONK
PLAPLONK
JOOM
PLAPLILALI
PLAPLONK
PLAPLONK
PLUNK
JAAANG

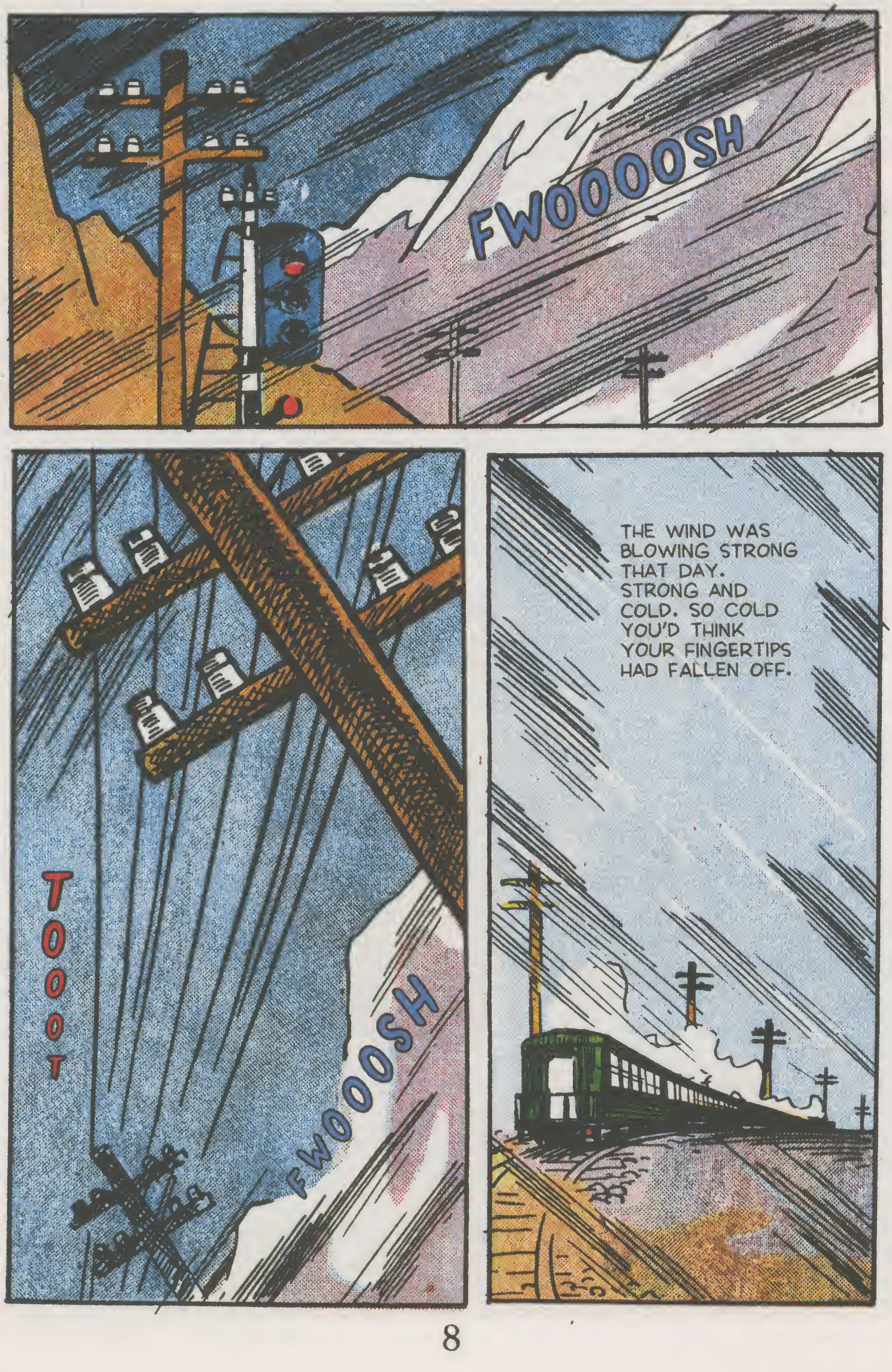

POLICE, RIGHT?
THAT'S RIGHT.
KLAANG
AAAAAAGH!
I KILLED SOMEONE! BUT IT CAN'T BE... IT CAN'T BE TRUE!

BLACK BLIZZARD

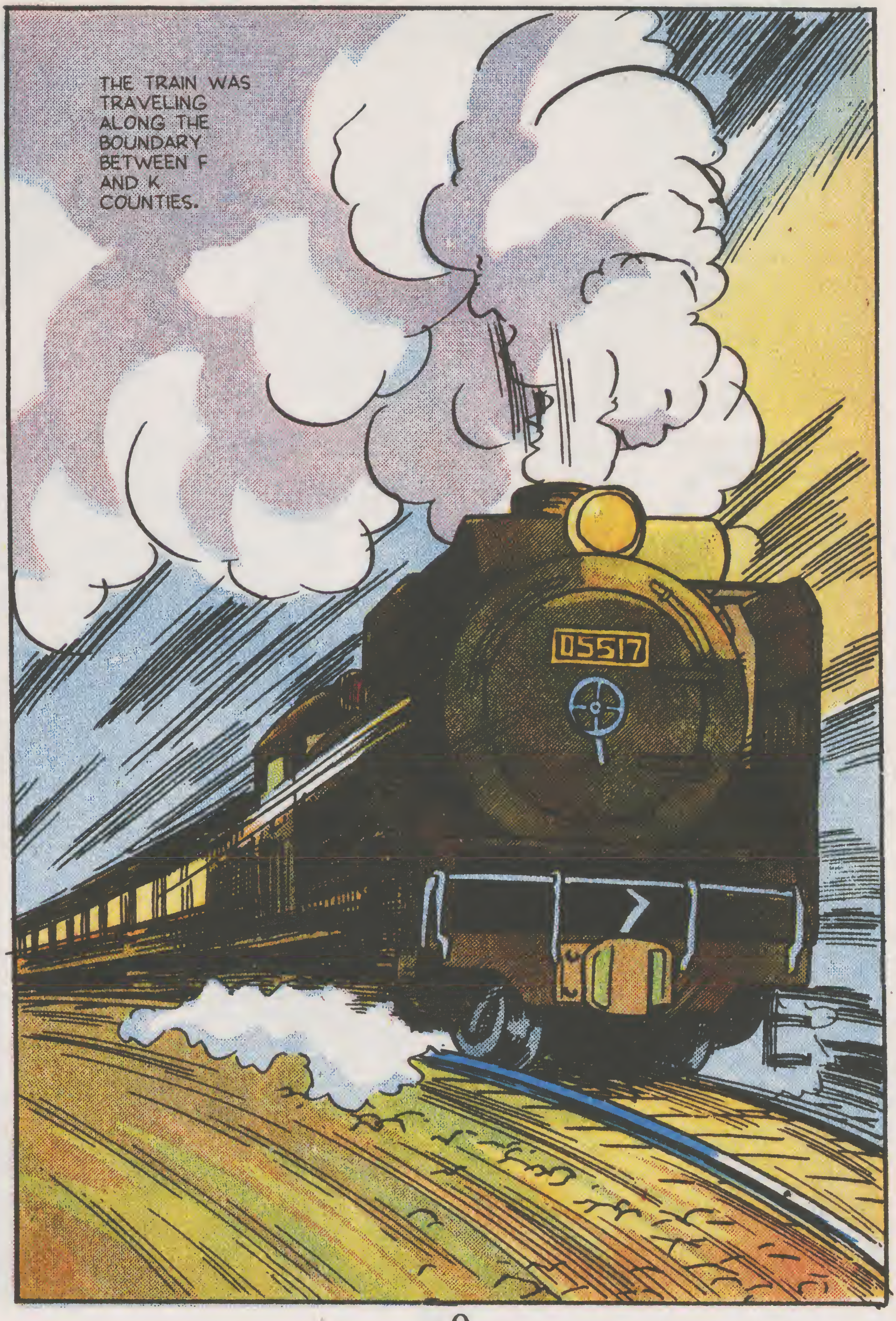
YOSHIHIRO TATSUMI

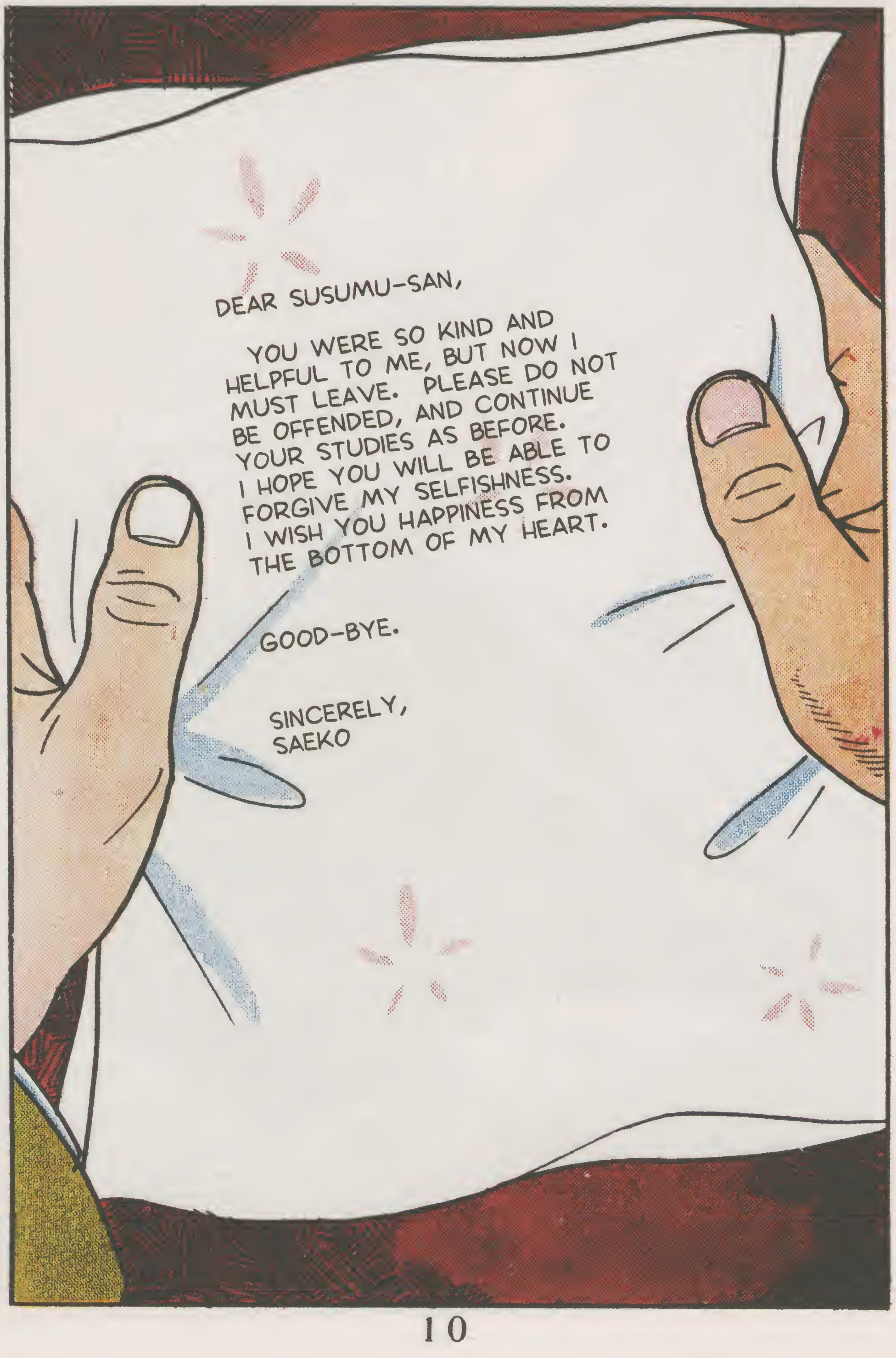


SOUND EFFECTS: FWOOOOSH


FWOOOOSH
TOOOT
FWOOOSH

THE WIND WAS BLOWING STRONG THAT DAY. STRONG AND COLD. SO COLD YOU'D THINK YOUR FINGERTIPS HAD FALLEN OFF.


THE TRAIN WAS TRAVELING ALONG THE BOUNDARY BETWEEN F AND K COUNTIES.
D5517

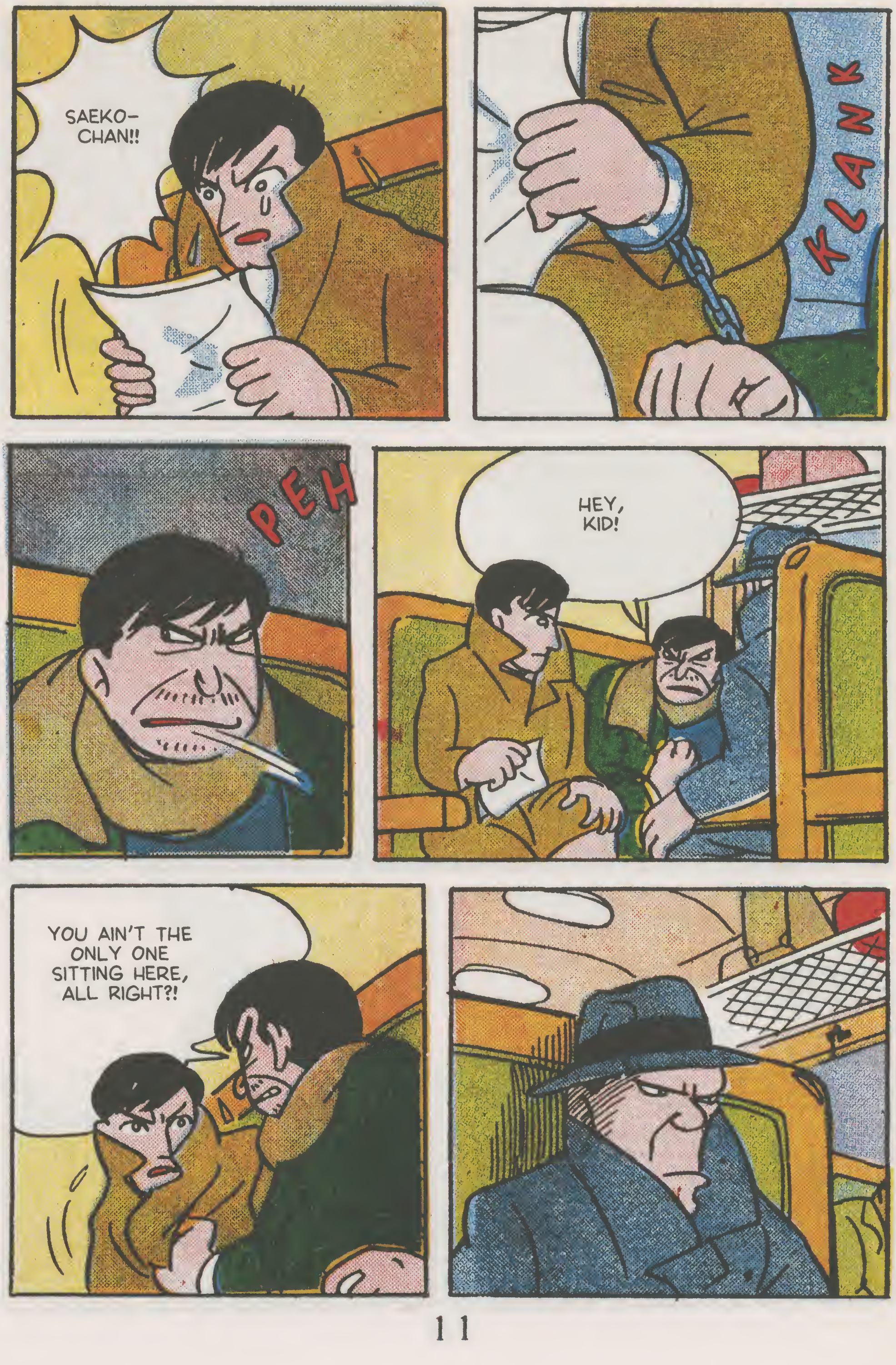


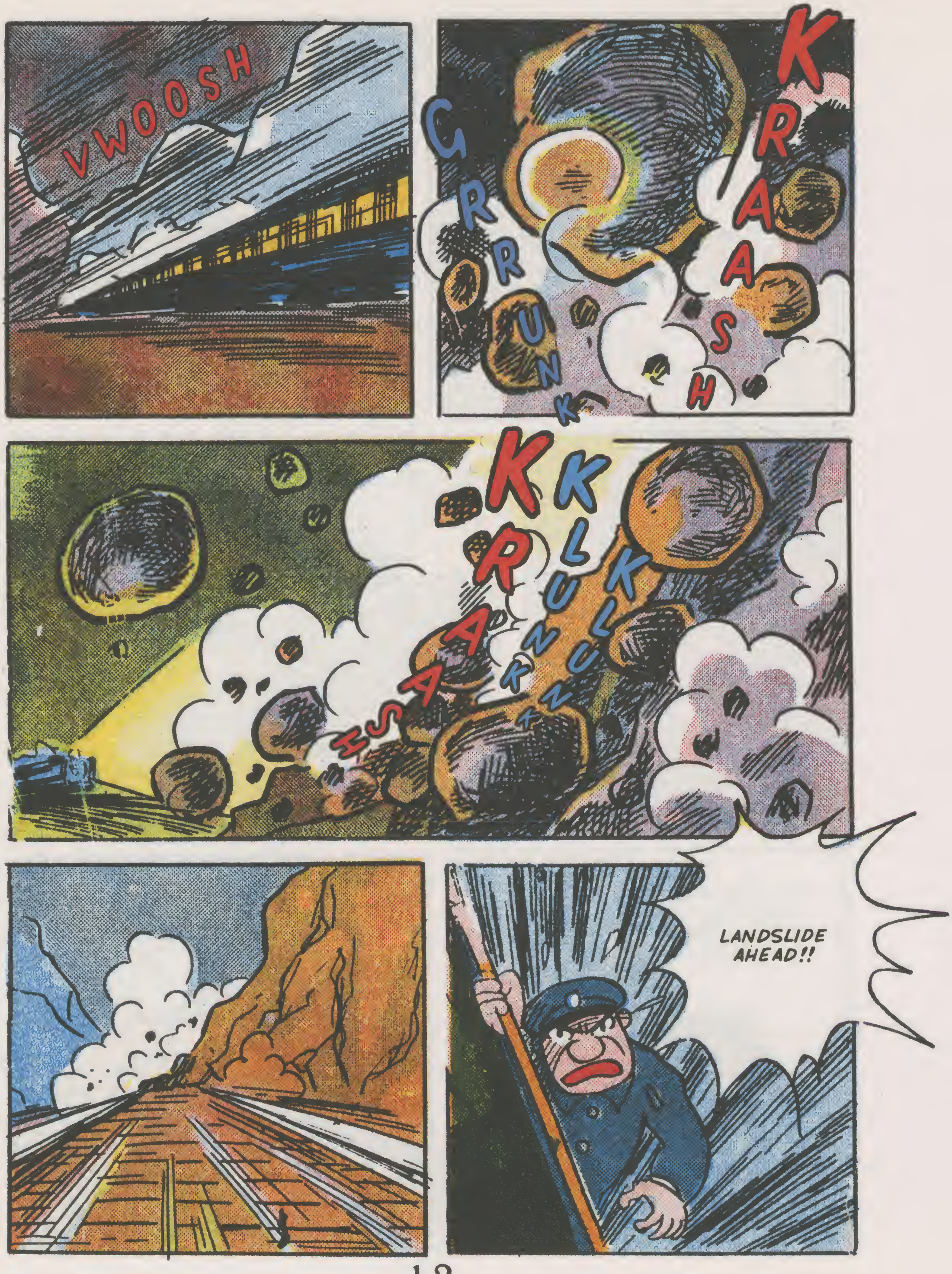
DEAR SUSUMU-SAN,

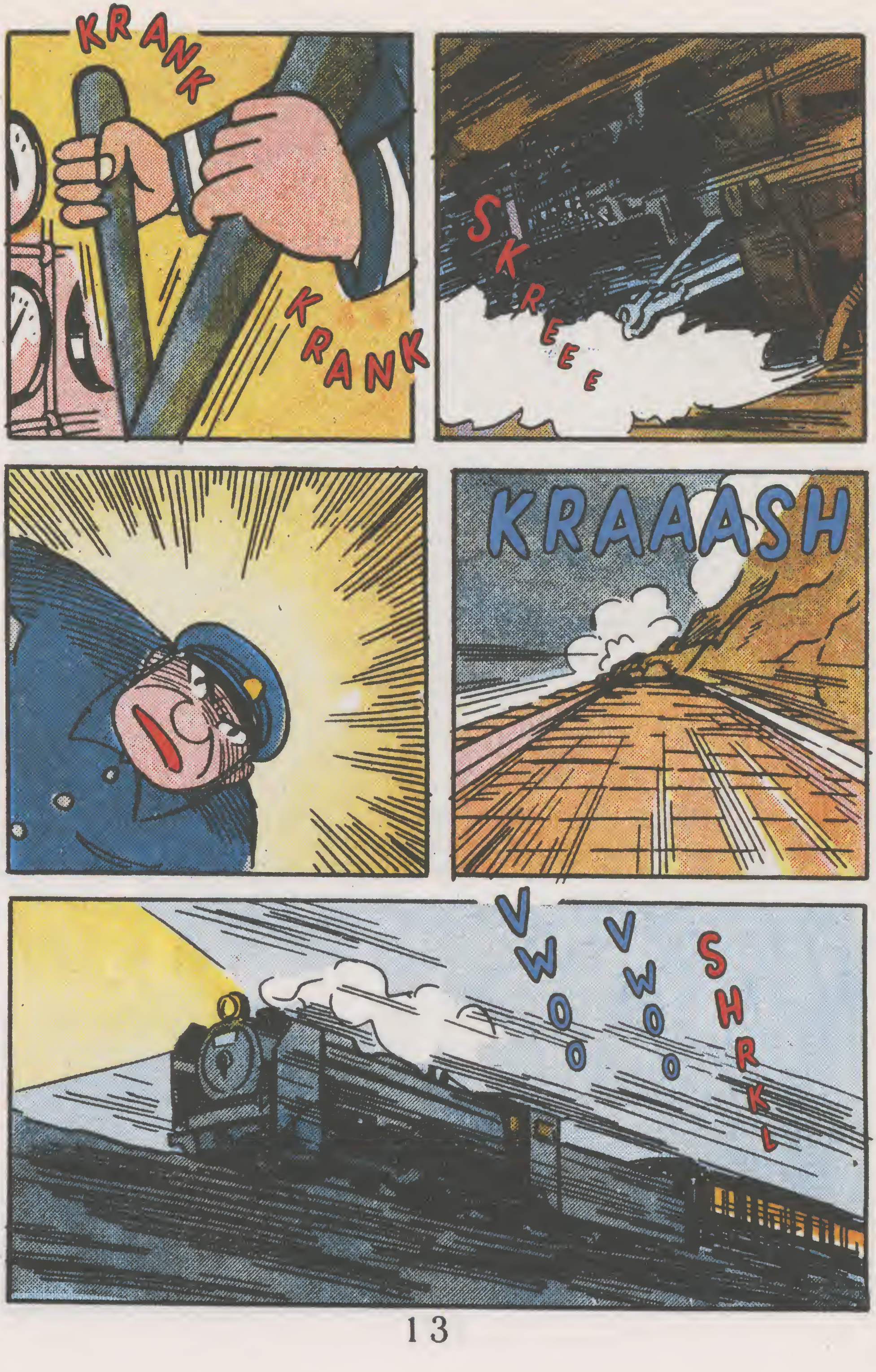
YOU WERE SO KIND AND HELPFUL TO ME, BUT NOW I MUST LEAVE. PLEASE DO NOT BE OFFENDED, AND CONTINUE YOUR STUDIES AS BEFORE. I HOPE YOU WILL BE ABLE TO FORGIVE MY SELFISHNESS. I WISH YOU HAPPINESS FROM THE BOTTOM OF MY HEART.

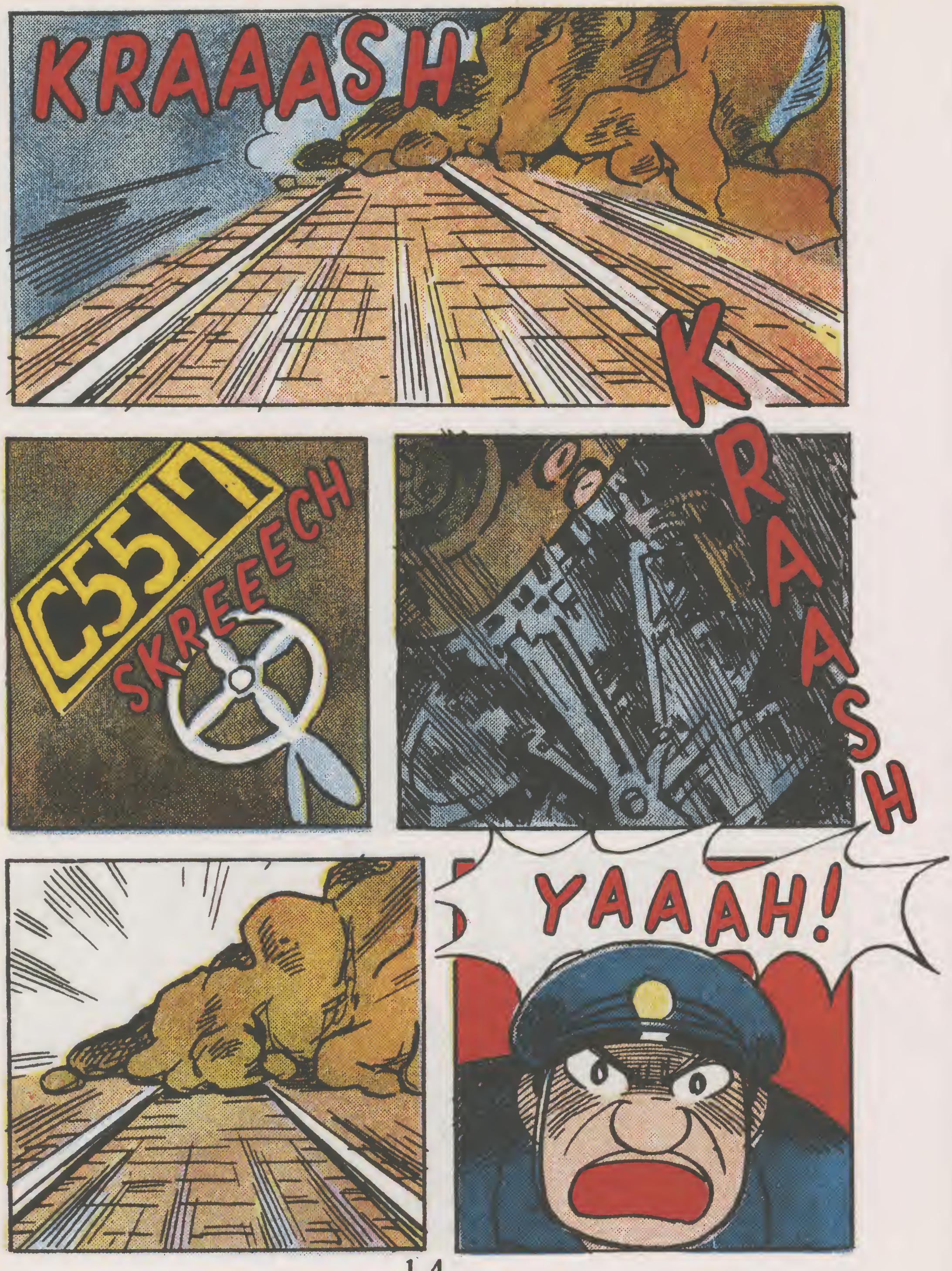
GOOD-BYE.

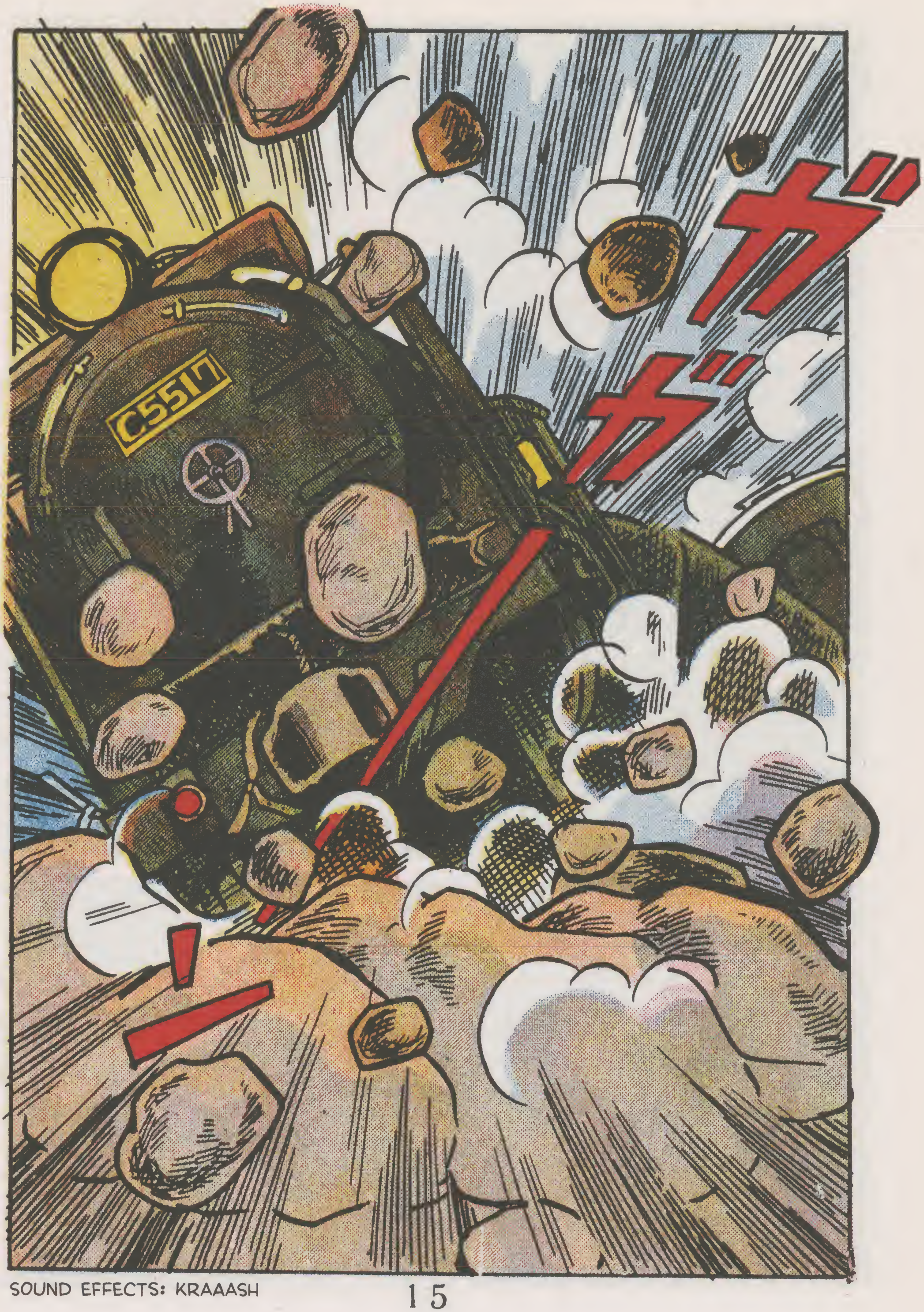
SINCERELY,
SAEKO


SAEKO-CHAN!!
KLANK
PEH
HEY, KID!
YOU AIN'T THE ONLY ONE SITTING HERE, ALL RIGHT?!

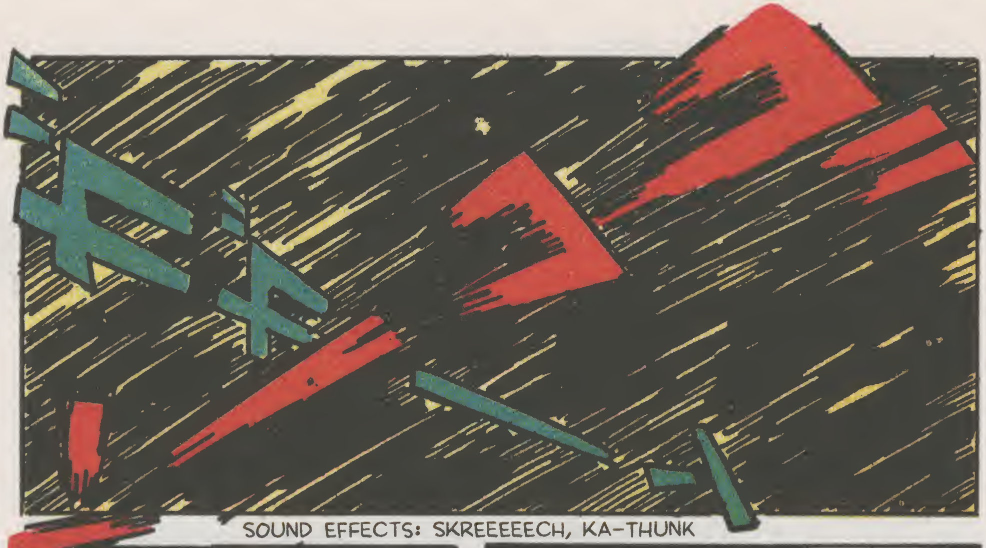

VWOOSH
GRRRUNK
KRAASH
KRAASH
KLUNK KLUNK
LANDSLIDE AHEAD!!


KRANK
KRANK
SKREEE
KRAAASH
VWOO
VWOO
SHRKL

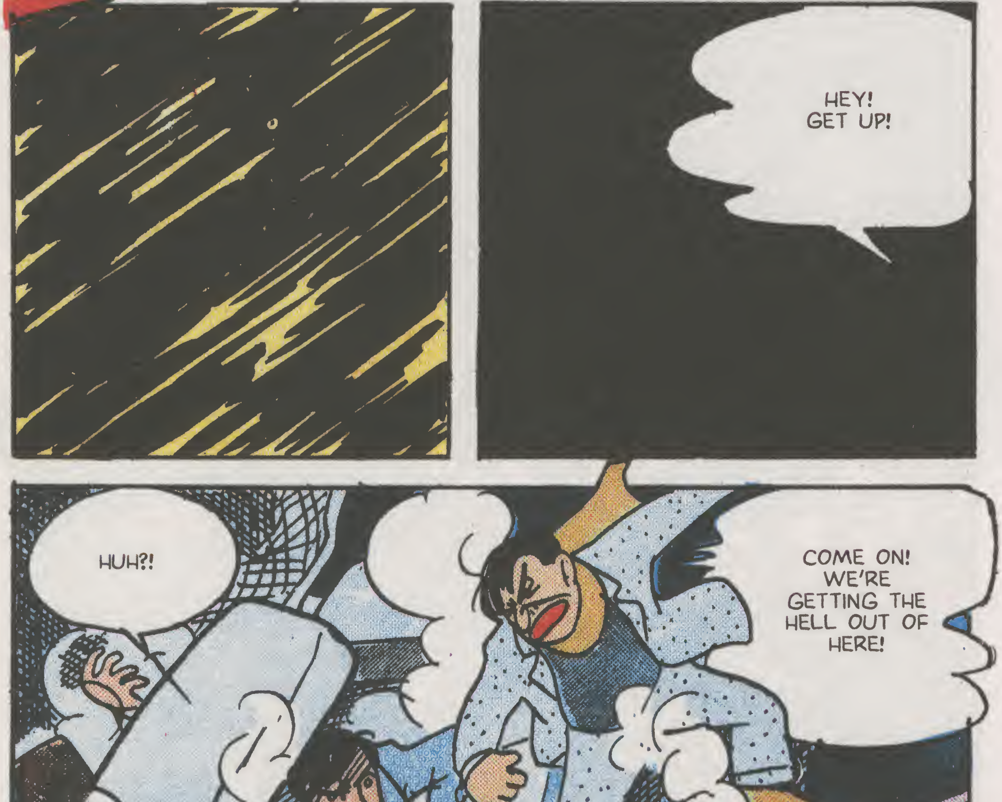

KRAAASH
C5517
SKREEECH
KRAASH
YAAAH!

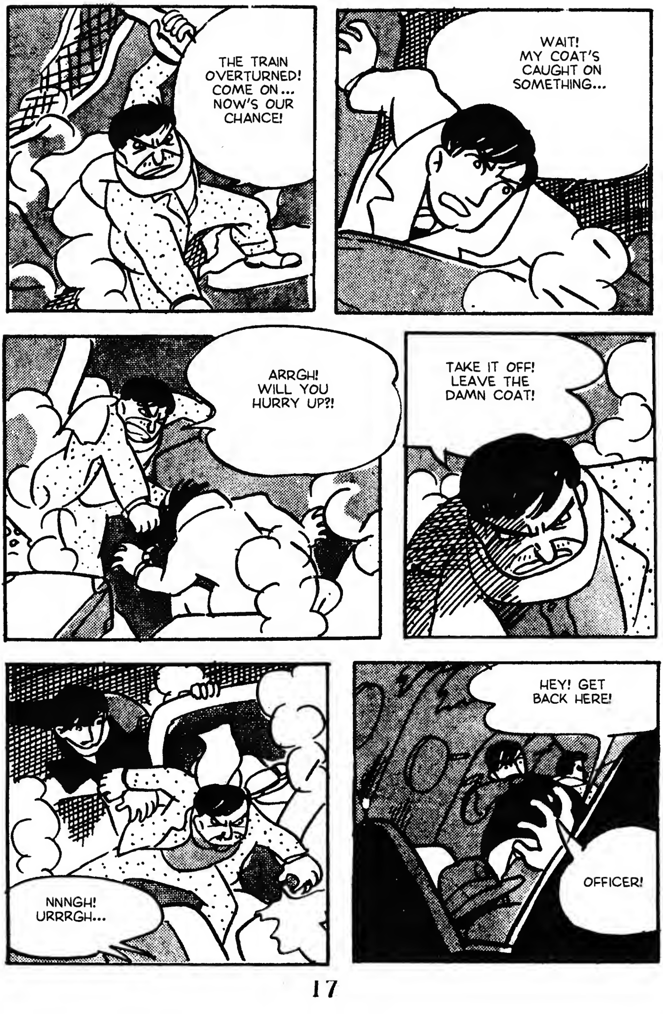


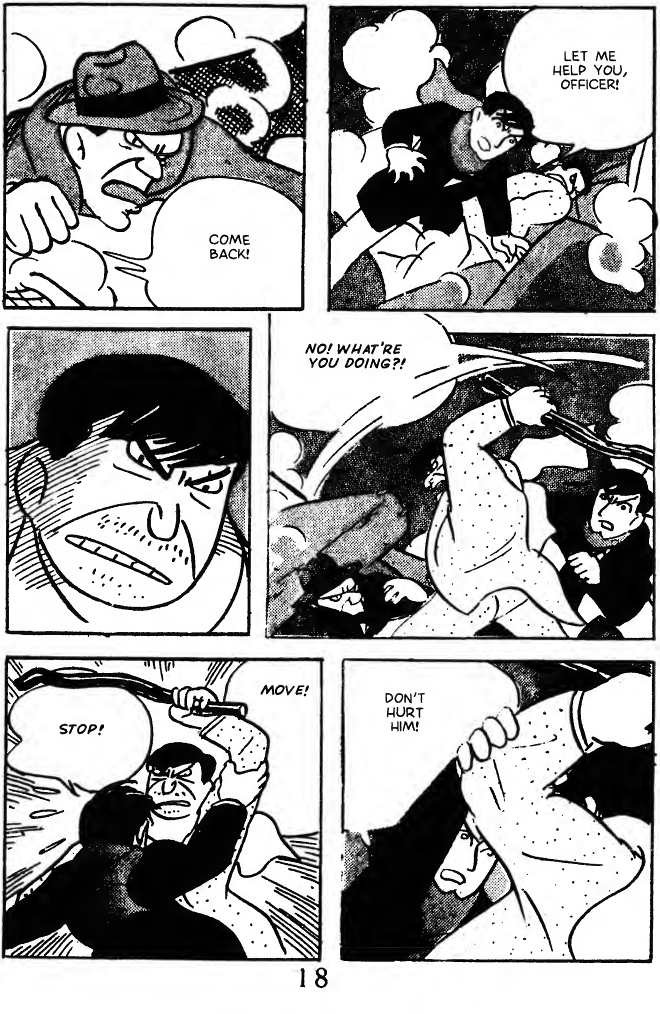
SOUND EFFECTS: KRAAASH

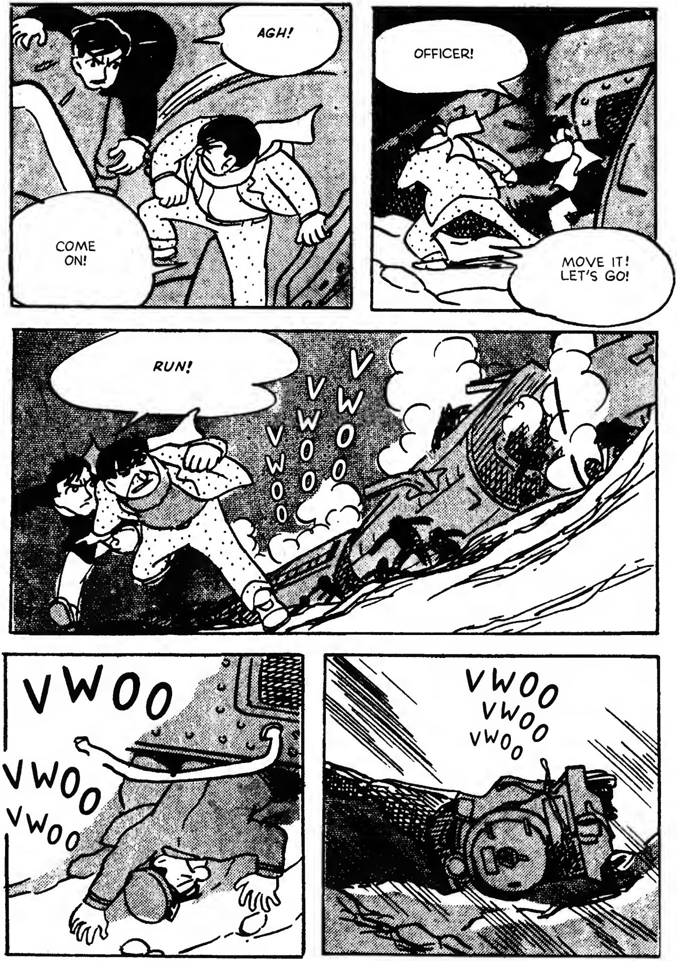


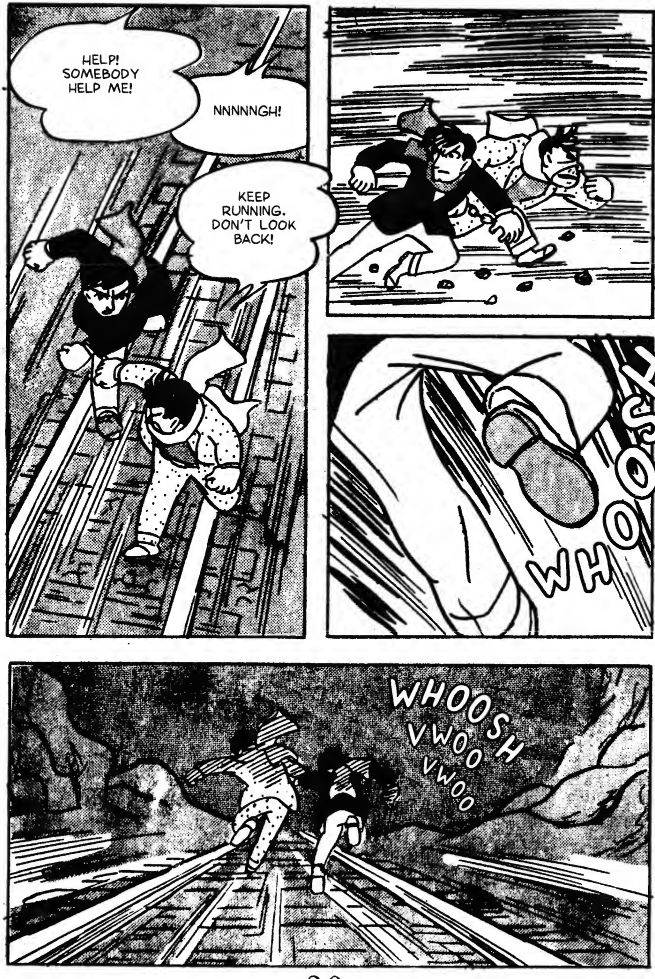
SOUND EFFECTS: SKREEEEECH, KA-THUNK

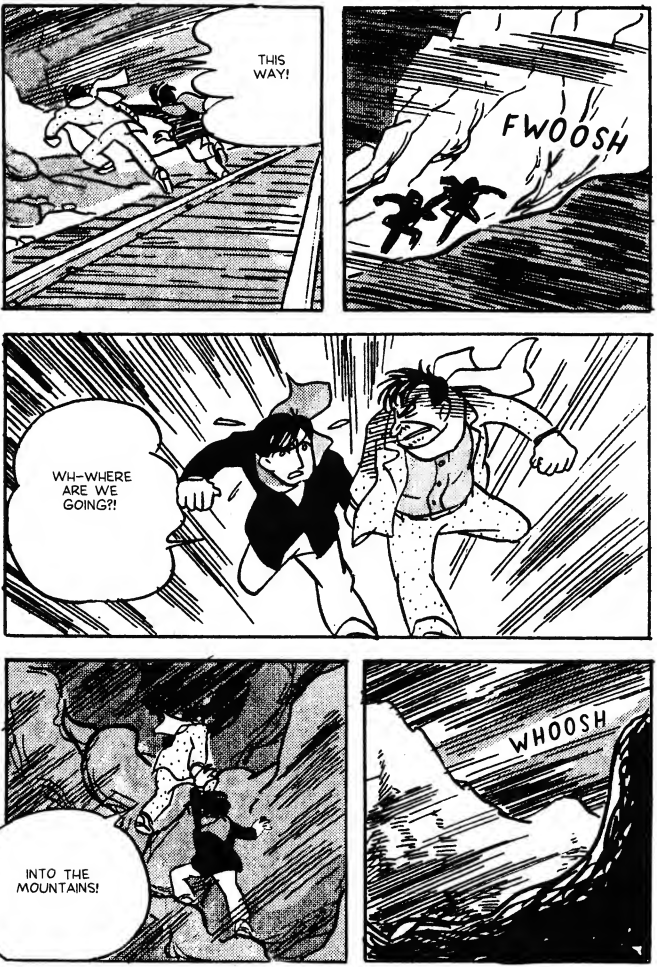

HEY!
GET UP!
COME ON! WE'RE GETTING THE HELL OUT OF HERE!
HUH?!

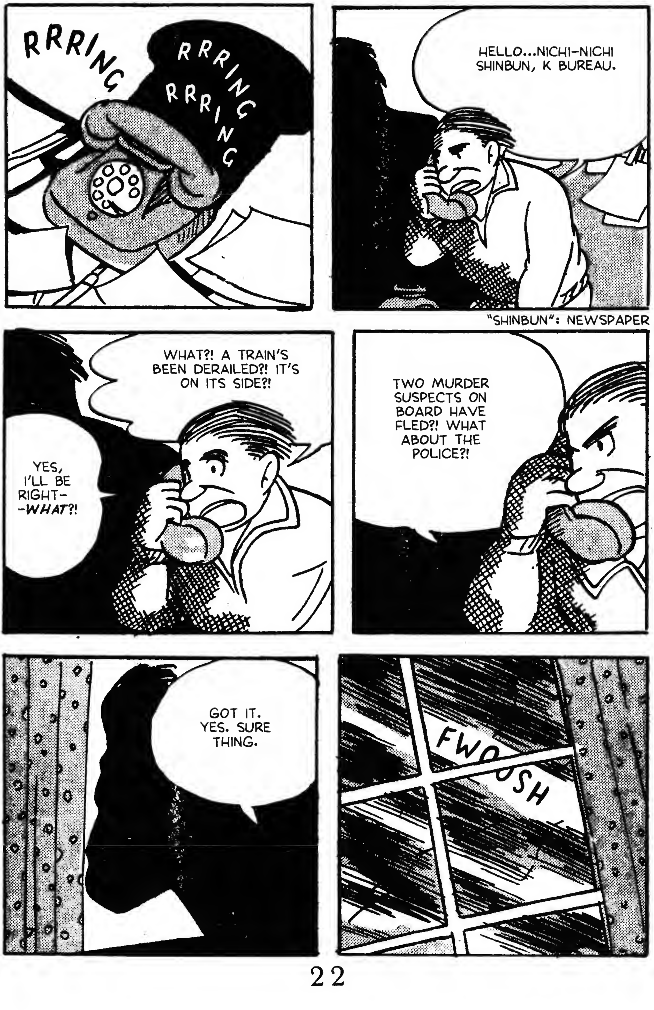

THE TRAIN OVERTURNED! COME ON... NOW'S OUR CHANCE!
WAIT! MY COAT'S CAUGHT ON SOMETHING...
ARRGH! WILL YOU HURRY UP?!
TAKE IT OFF! LEAVE THE DAMN COAT!
NNNGH! URRRGH...
HEY! GET BACK HERE!
OFFICER!

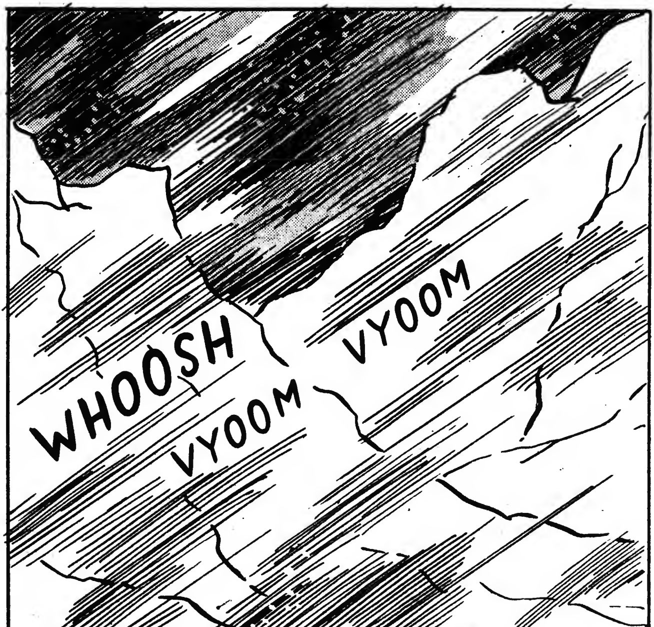

COME BACK!
LET ME HELP YOU, OFFICER!
NO! WHAT'RE YOU DOING?!
STOP!
MOVE!
DON'T HURT HIM!

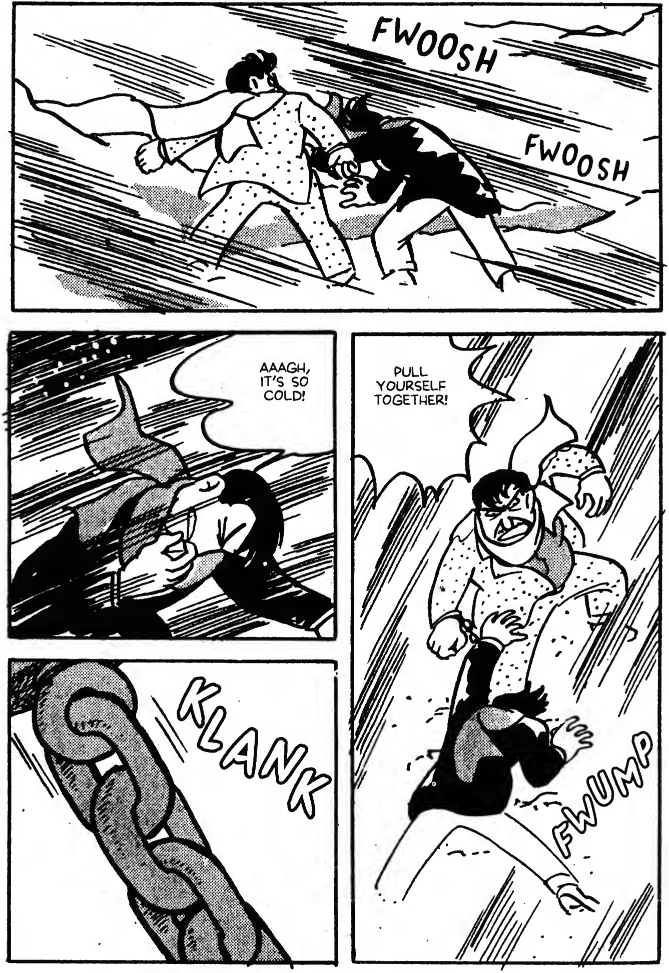

AGH!
COME ON!
OFFICER!
MOVE IT! LET'S GO!
RUN!
VWOO VWOO VWOO
VWOO
VWOO
VWOO
VWOO
VWOO
VWOO

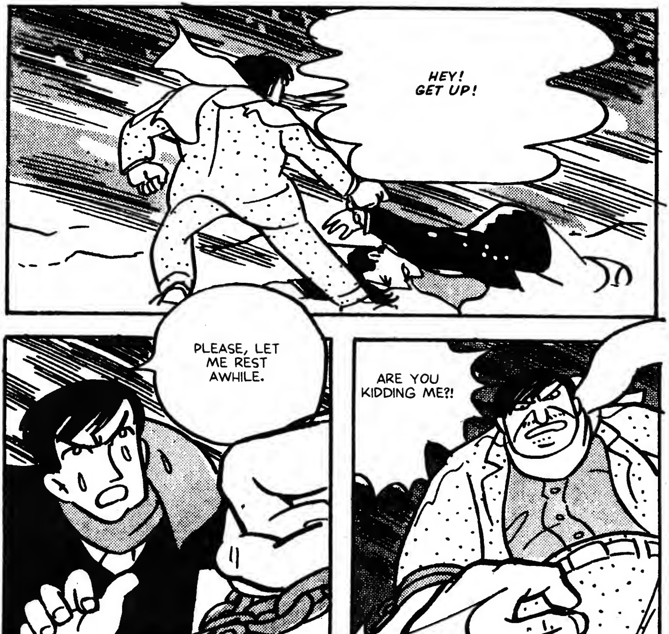

HELP! SOMEBODY HELP ME!
NNNNNGH!
KEEP RUNNING. DON'T LOOK BACK!
WHOOSH
WHOOSH
VWOO
VWOO

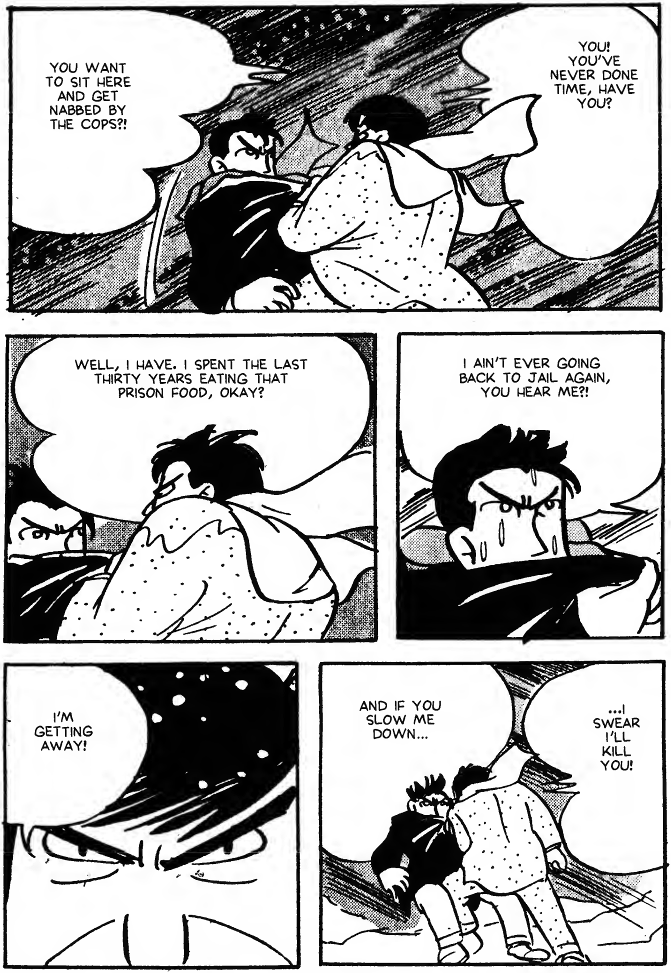

THIS WAY!
FWOOSH
WH-WHERE ARE WE GOING?!
INTO THE MOUNTAINS!
WHOOSH

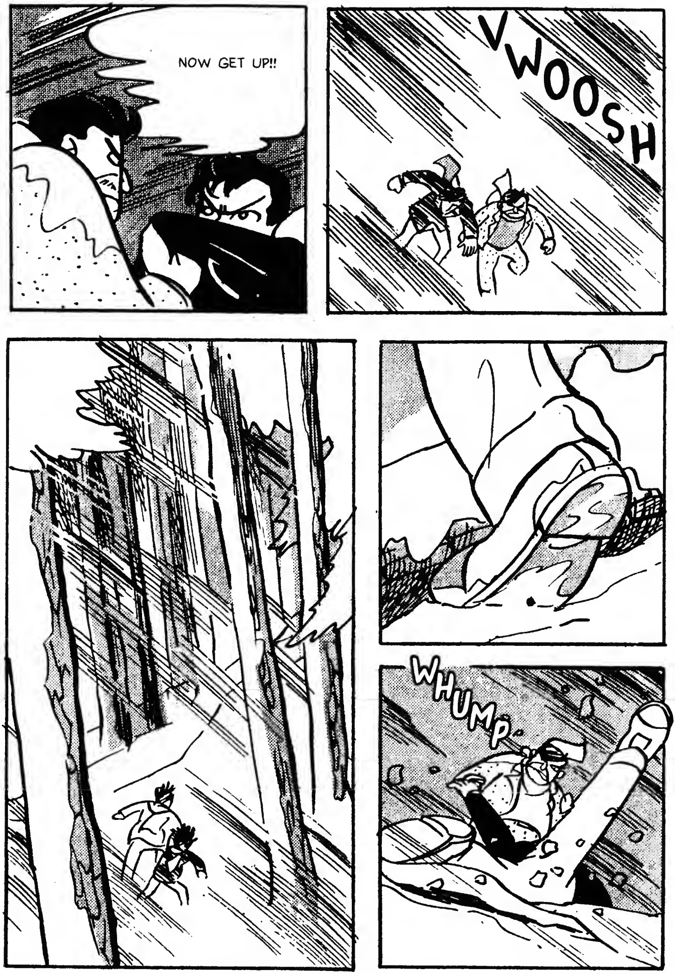

RRRING
RRRING
RRRING
HELLO...NICHI-NICHI SHINBUN, K BUREAU.
"SHINBUN": NEWSPAPER
WHAT?! A TRAIN'S BEEN DERAILED?! IT'S ON ITS SIDE?!
YES, I'LL BE RIGHT- -*WHAT*?!
TWO MURDER SUSPECTS ON BOARD HAVE FLED?! WHAT ABOUT THE POLICE?!
GOT IT. YES. SURE THING.
FWOOSH

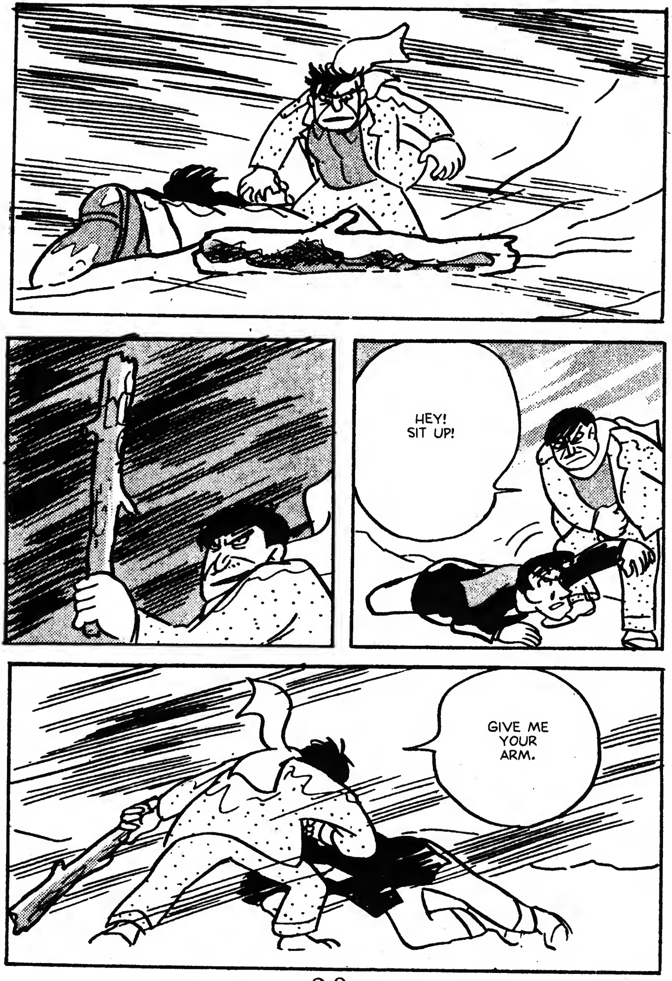

VYOOM
VYOOM
WHOOSH

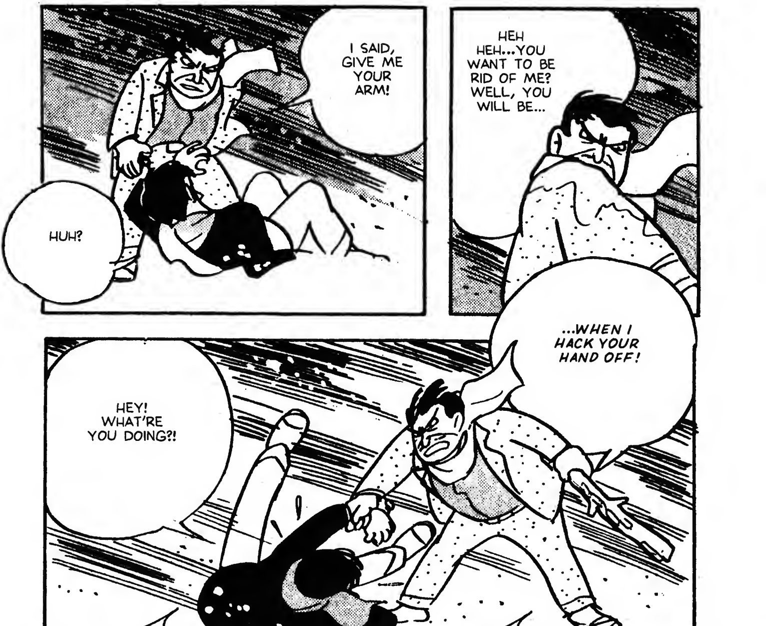

FWOOSH
FWOOSH
AAAGH, IT'S SO COLD!
PULL YOURSELF TOGETHER!
KLANK
FWUMP

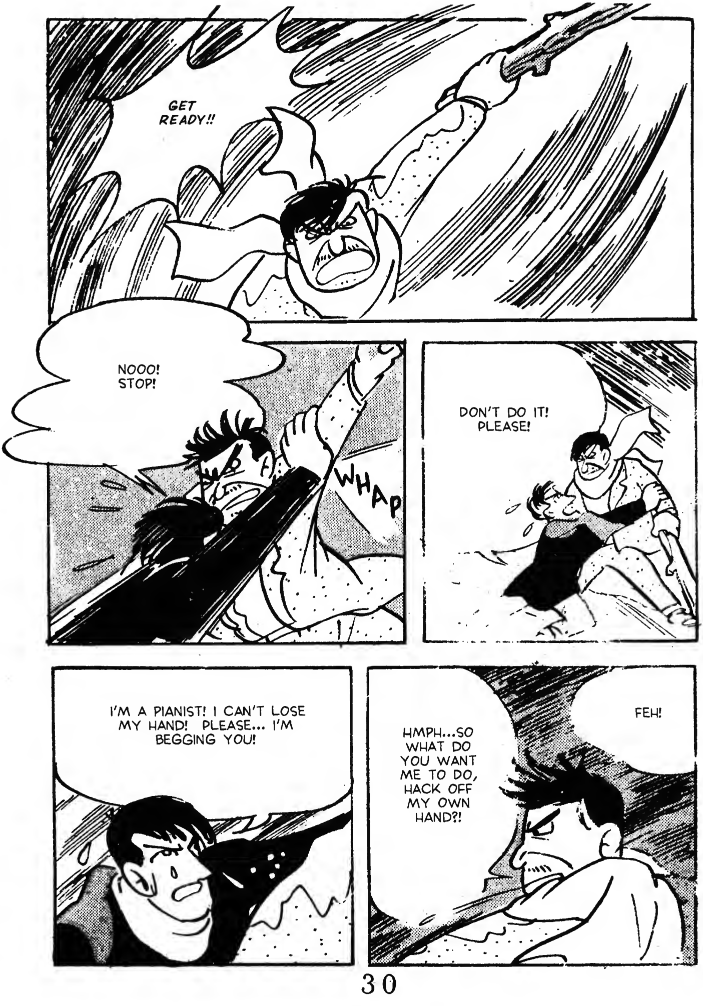

HEY!
GET UP!
PLEASE, LET ME REST AWHILE.
ARE YOU KIDDING ME?!

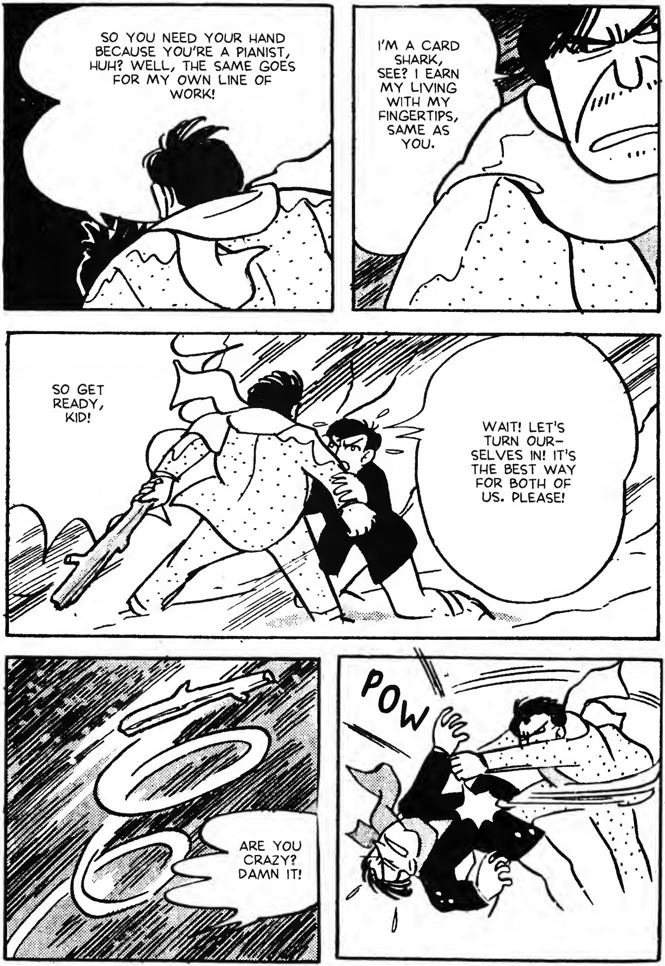

YOU WANT TO SIT HERE AND GET NABBED BY THE COPS?!
YOU! YOU'VE NEVER DONE TIME, HAVE YOU?
WELL, I HAVE. I SPENT THE LAST THIRTY YEARS EATING THAT PRISON FOOD, OKAY?
I AIN'T EVER GOING BACK TO JAIL AGAIN, YOU HEAR ME?!
I'M GETTING AWAY!
AND IF YOU SLOW ME DOWN...
...I SWEAR I'LL KILL YOU!

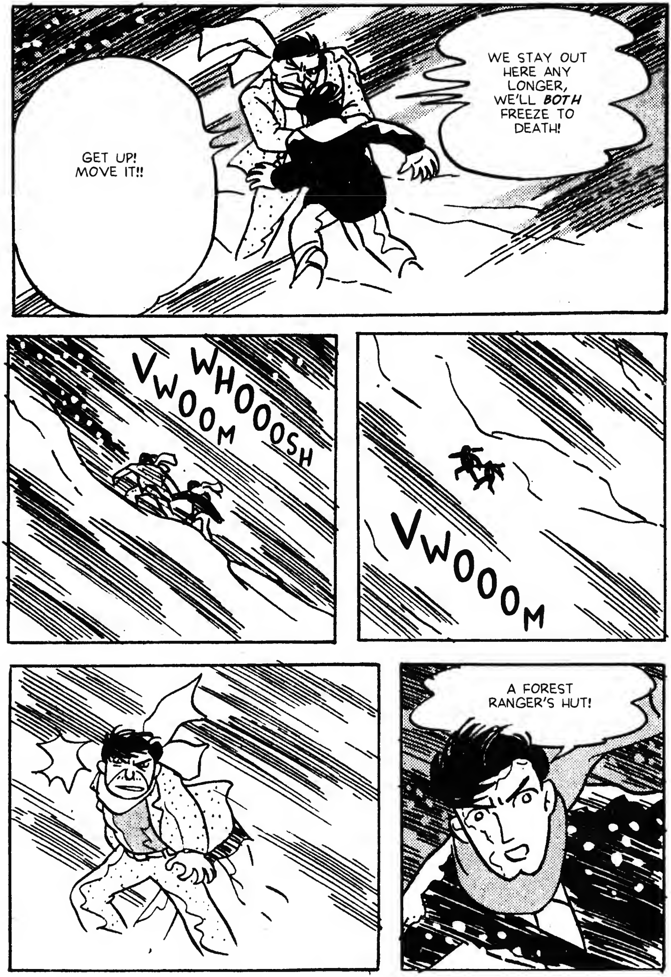

NOW GET UP!!
VWOOSH
WHUMP

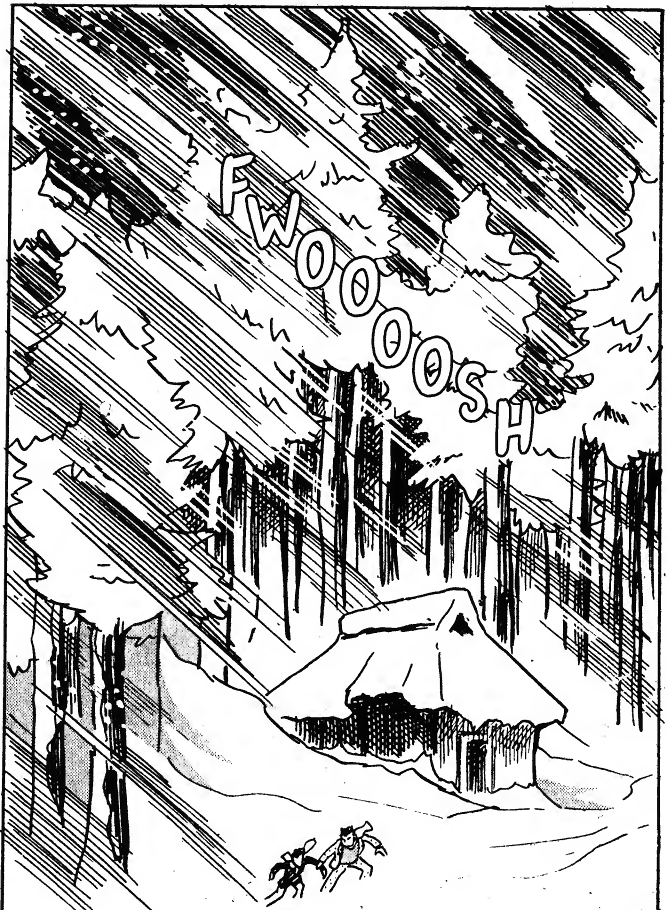

HEY! SIT UP!
GIVE ME YOUR ARM.

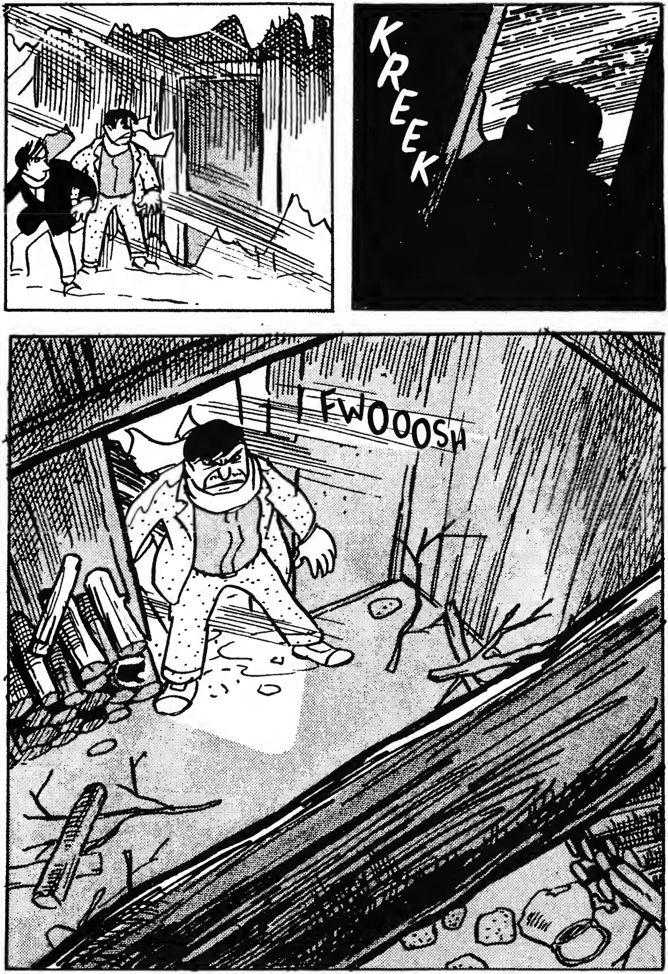

I SAID, GIVE ME YOUR ARM!
HUH?
HEH HEH...YOU WANT TO BE RID OF ME? WELL, YOU WILL BE...
...WHEN I HACK YOUR HAND OFF!
HEY! WHAT'RE YOU DOING?!
WAAAAGH!

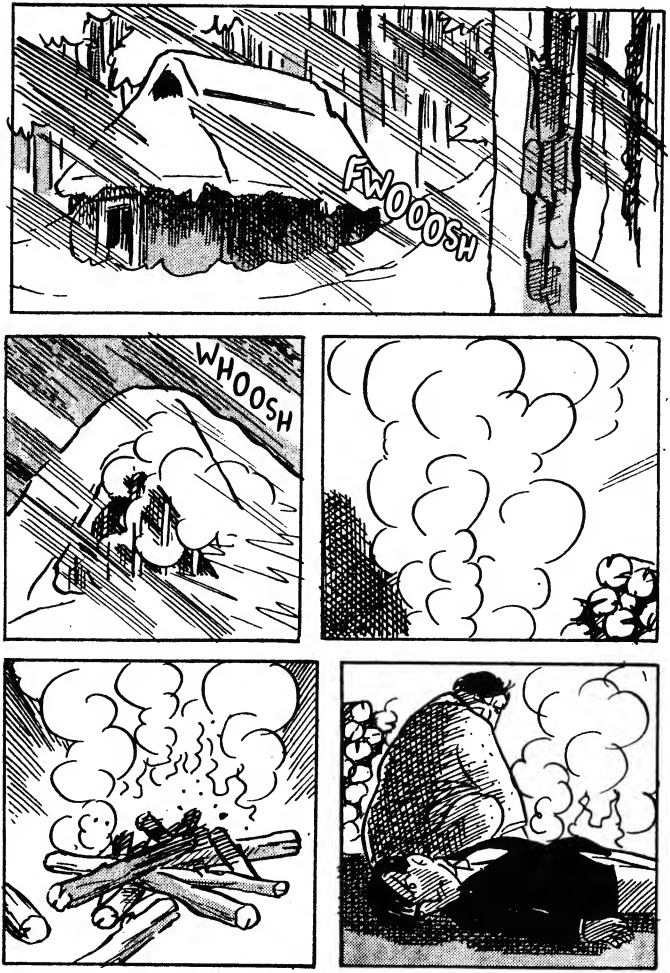

GET READY!!
NOOO! STOP!
WHAP
DON'T DO IT! PLEASE!
I'M A PIANIST! I CAN'T LOSE MY HAND! PLEASE... I'M BEGGING YOU!
FEH!
HMPH...SO WHAT DO YOU WANT ME TO DO, HACK OFF MY OWN HAND?!

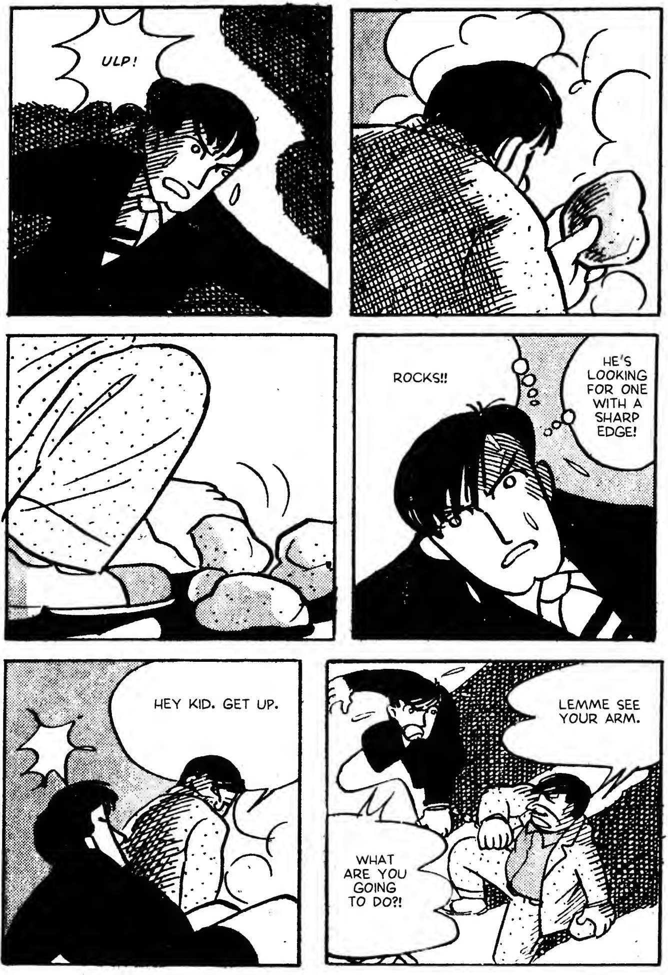

SO YOU NEED YOUR HAND BECAUSE YOU'RE A PIANIST, HUH? WELL, THE SAME GOES FOR MY OWN LINE OF WORK!
I'M A CARD SHARK, SEE? I EARN MY LIVING WITH MY FINGERTIPS, SAME AS YOU.
SO GET READY, KID!
WAIT! LET'S TURN OURSELVES IN! IT'S THE BEST WAY FOR BOTH OF US. PLEASE!
ARE YOU CRAZY? DAMN IT!
POW

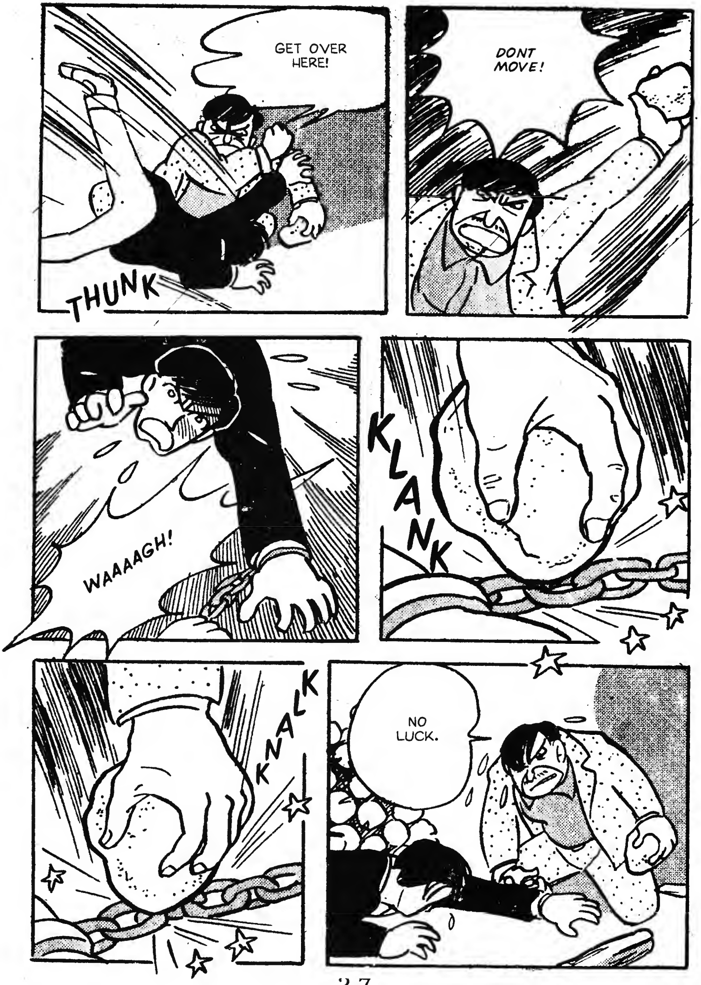

GET UP!
MOVE IT!!
WE STAY OUT HERE ANY LONGER, WE'LL *BOTH* FREEZE TO DEATH!
VWOOOM
WHOOOOSH
VWOOOM
A FOREST RANGER'S HUT!

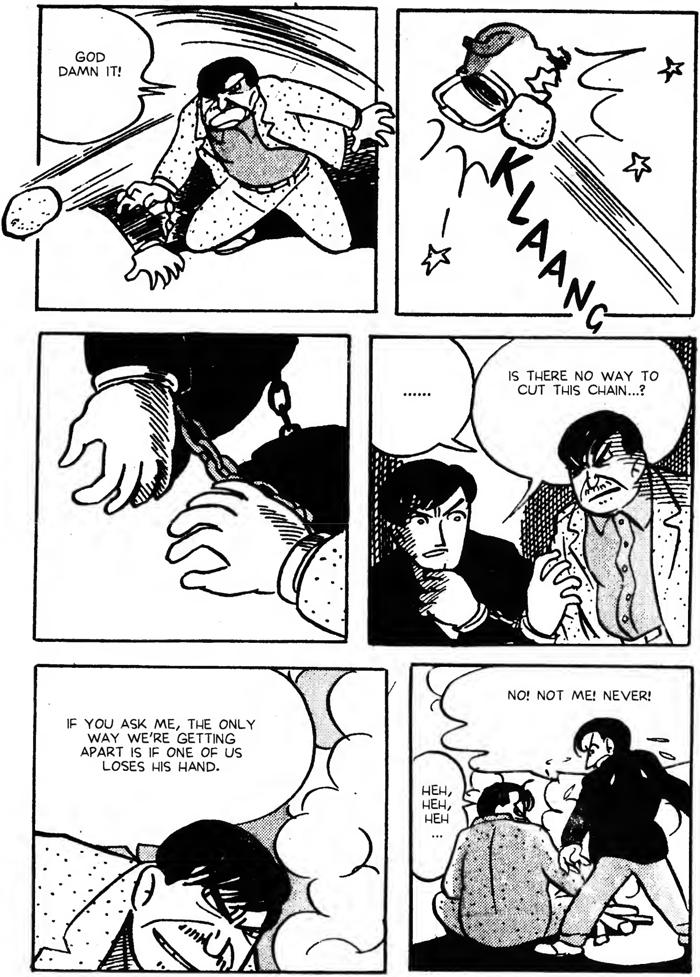

FWOOOOSH

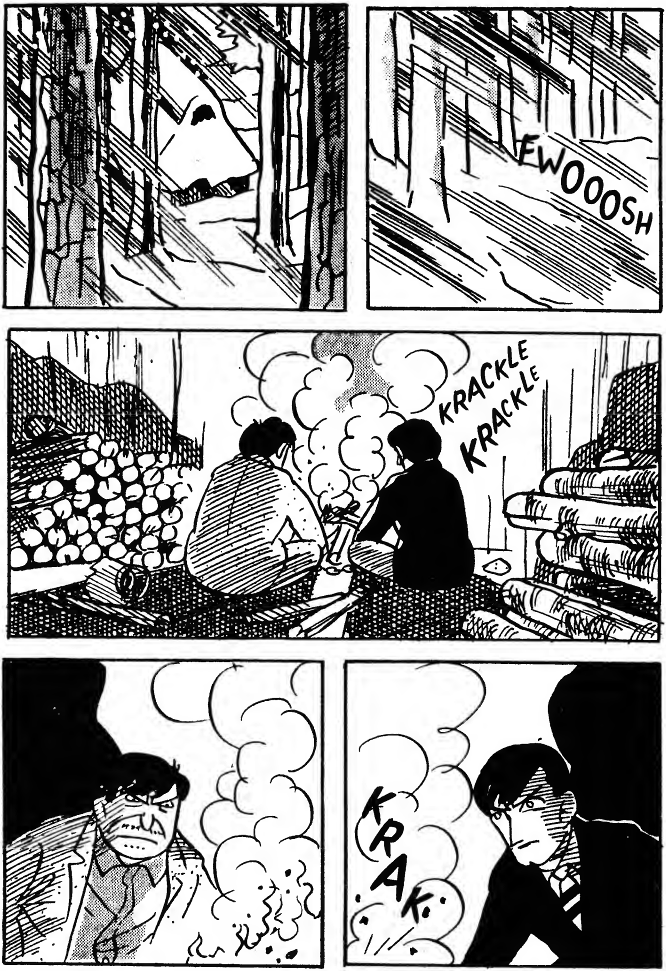

KREEK
FWOOOSH

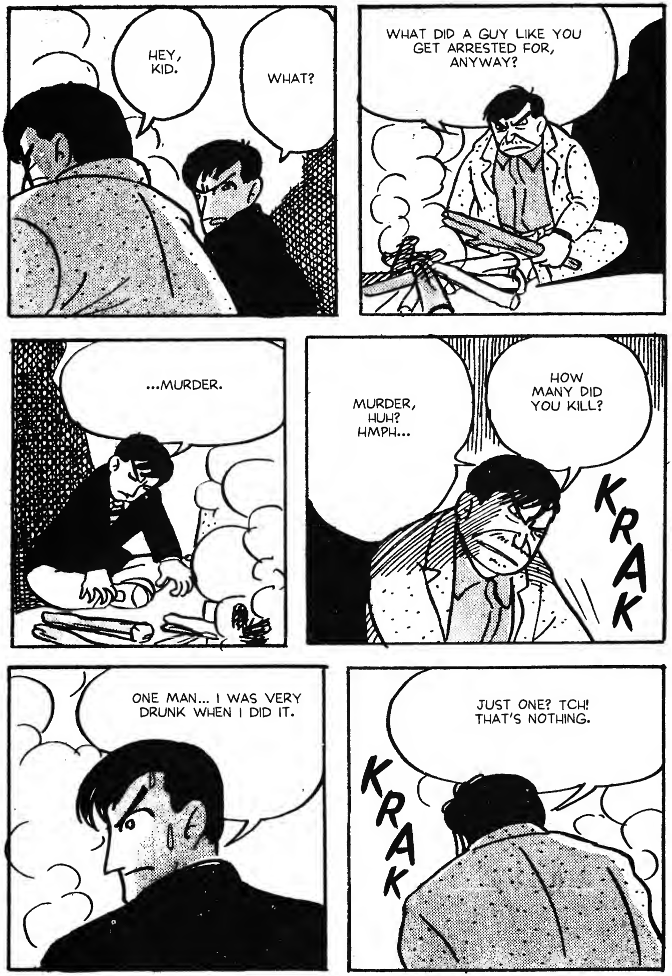

FWOOOSH
WHOOSH

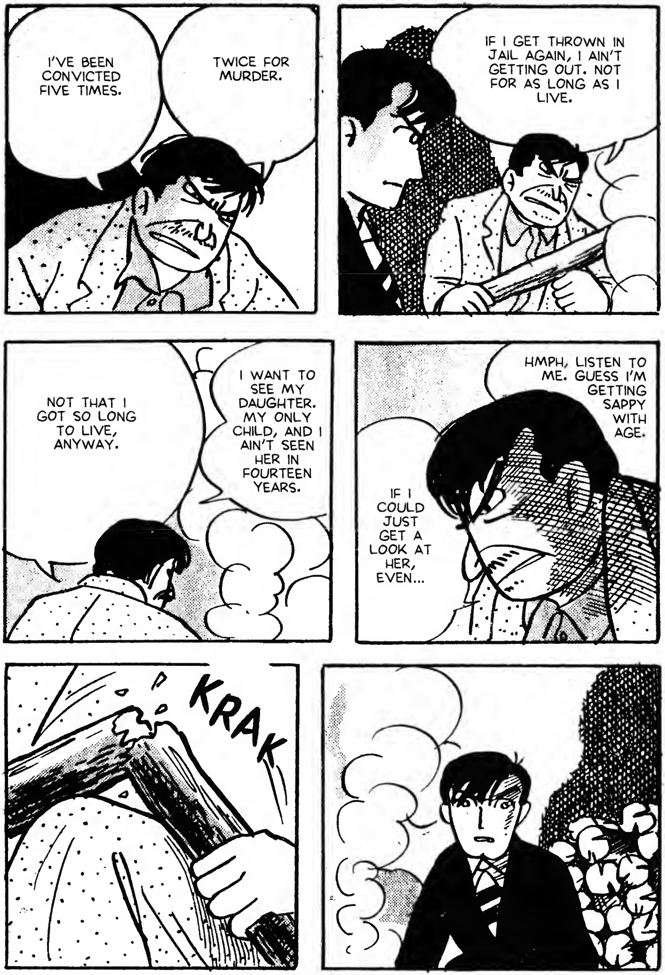

ULP!
ROCKS!!
HE'S LOOKING FOR ONE WITH A SHARP EDGE!
HEY KID. GET UP.
LEMME SEE YOUR ARM.
WHAT ARE YOU GOING TO DO?!

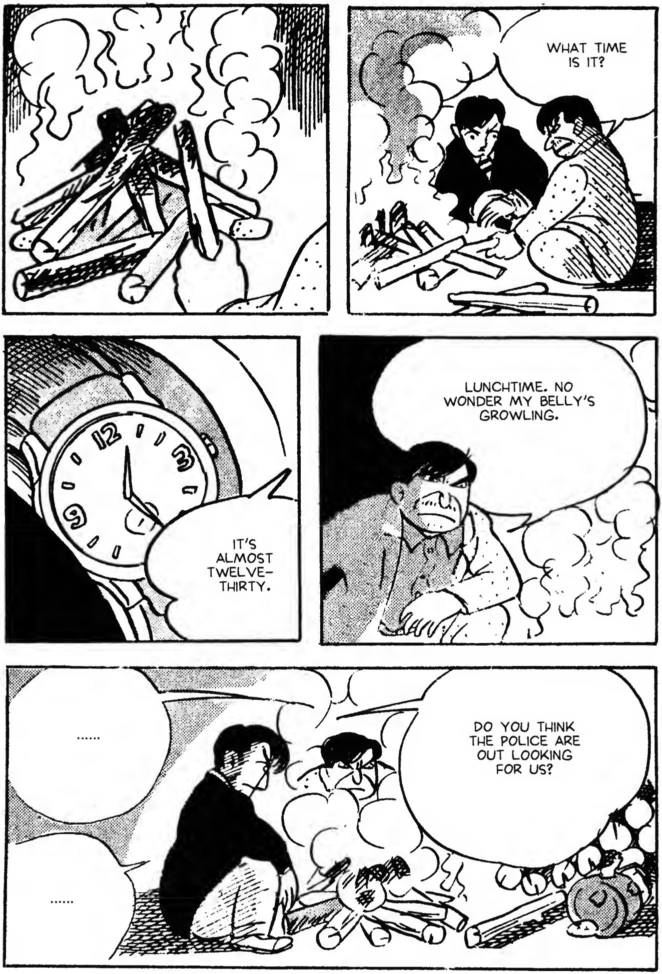

GET OVER HERE!
THUNK
DONT MOVE!
WAAAAGH!
KLANK
KNALK
NO LUCK.

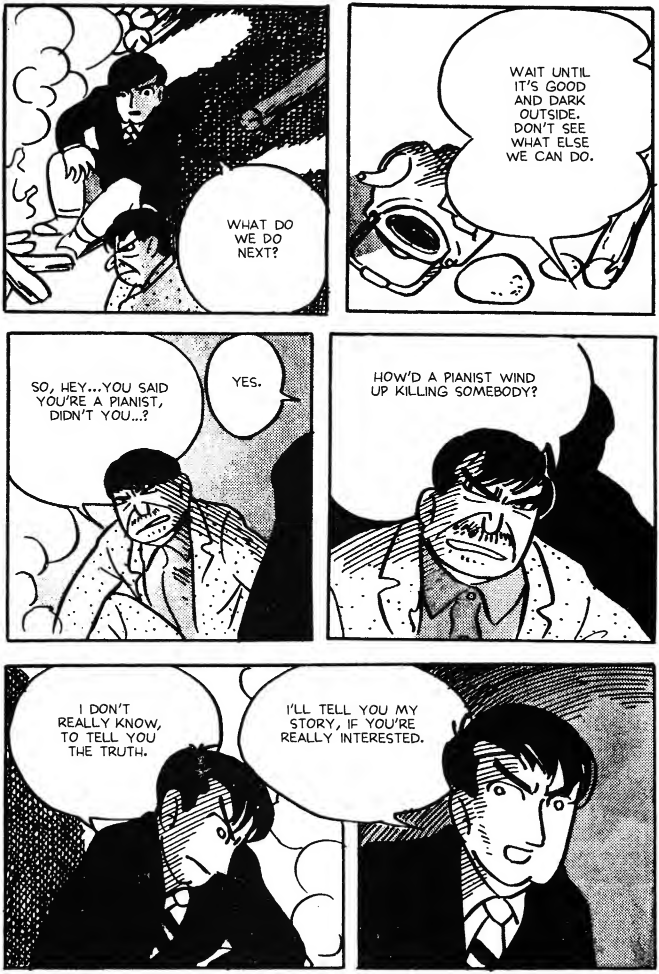

GOD DAMN IT!
KLAANG
......
IS THERE NO WAY TO CUT THIS CHAIN...?
IF YOU ASK ME, THE ONLY WAY WE'RE GETTING APART IS IF ONE OF US LOSES HIS HAND.
NO! NOT ME! NEVER!
HEH, HEH, HEH ...

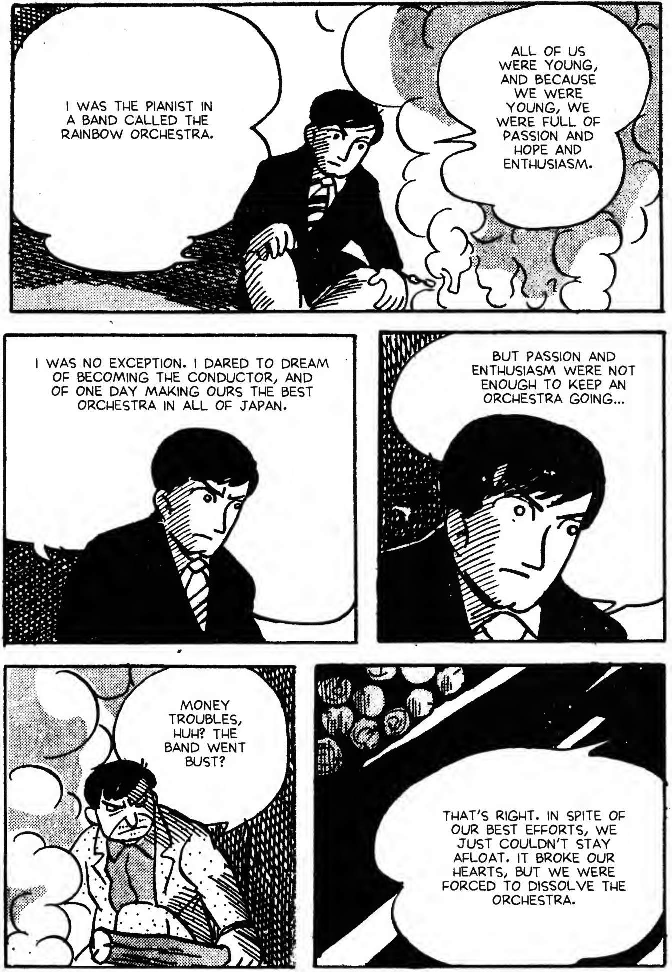

FWOOOSH
KRACKLE
KRACKLE
KRAK

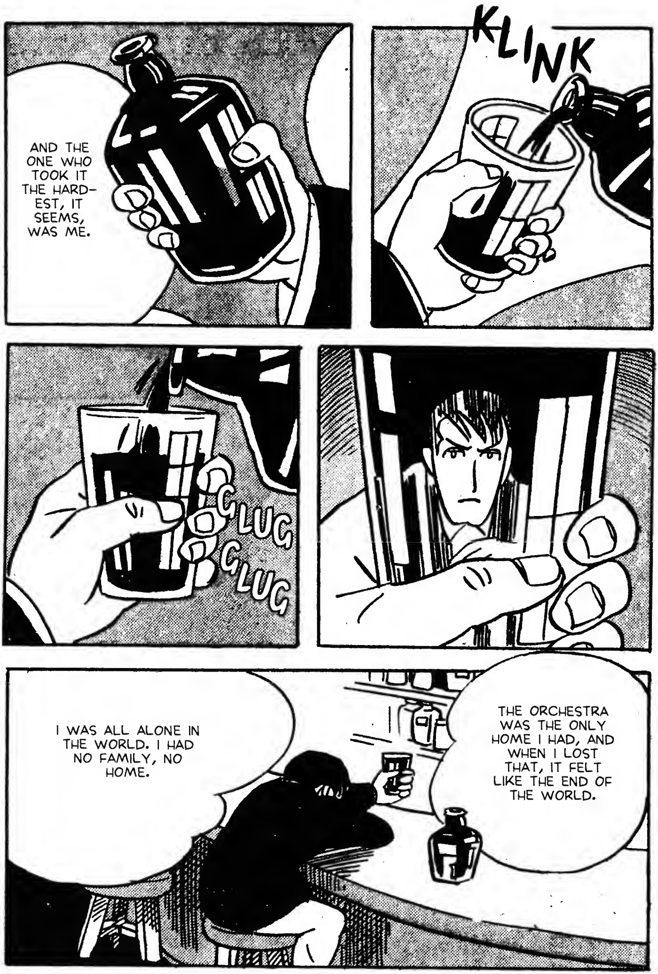

HEY, KID.
WHAT?
WHAT DID A GUY LIKE YOU GET ARRESTED FOR, ANYWAY?
...MURDER.
MURDER, HUH? HMPH...
HOW MANY DID YOU KILL?
KRAK
ONE MAN... I WAS VERY DRUNK WHEN I DID IT.
JUST ONE? TCH! THAT'S NOTHING.
KRAK

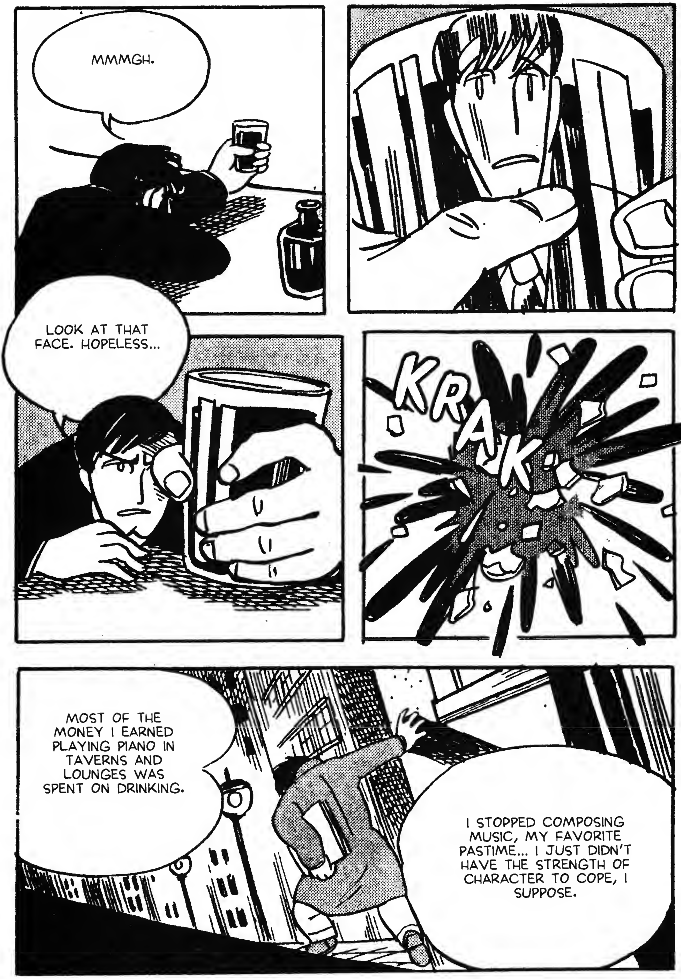

I'VE BEEN CONVICTED FIVE TIMES.
TWICE FOR MURDER.
IF I GET THROWN IN JAIL AGAIN, I AIN'T GETTING OUT. NOT FOR AS LONG AS I LIVE.
NOT THAT I GOT SO LONG TO LIVE, ANYWAY.
I WANT TO SEE MY DAUGHTER. MY ONLY CHILD, AND I AIN'T SEEN HER IN FOURTEEN YEARS.
HMPH, LISTEN TO ME. GUESS I'M GETTING SAPPY WITH AGE.
IF I COULD JUST GET A LOOK AT HER, EVEN...
KRAK

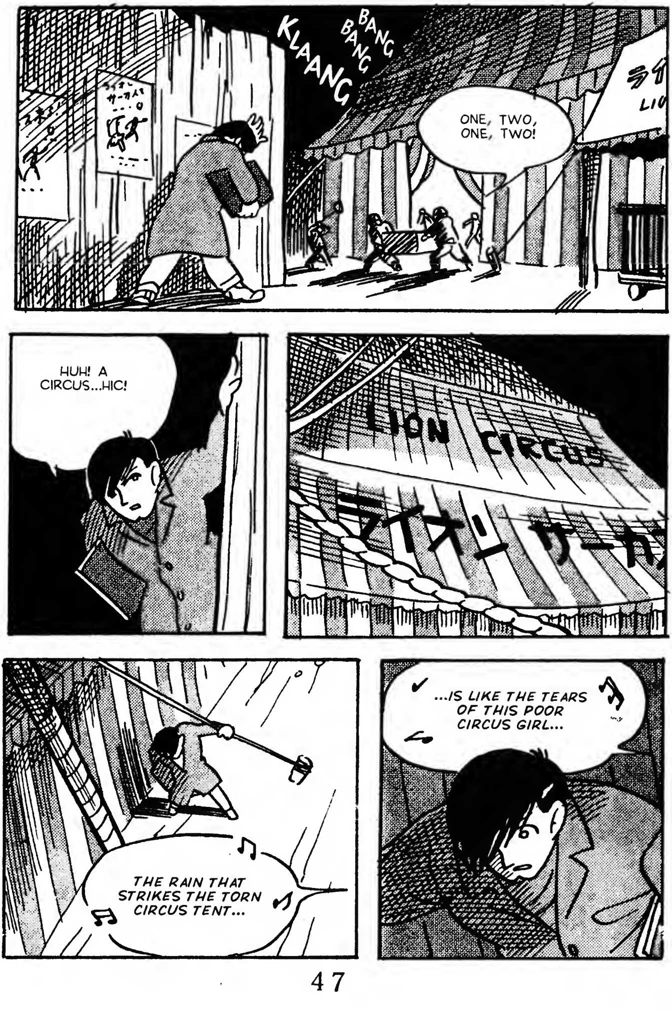

WHAT TIME IS IT?
IT'S ALMOST TWELVE-THIRTY.
LUNCHTIME. NO WONDER MY BELLY'S GROWLING.
DO YOU THINK THE POLICE ARE OUT LOOKING FOR US?
......
......

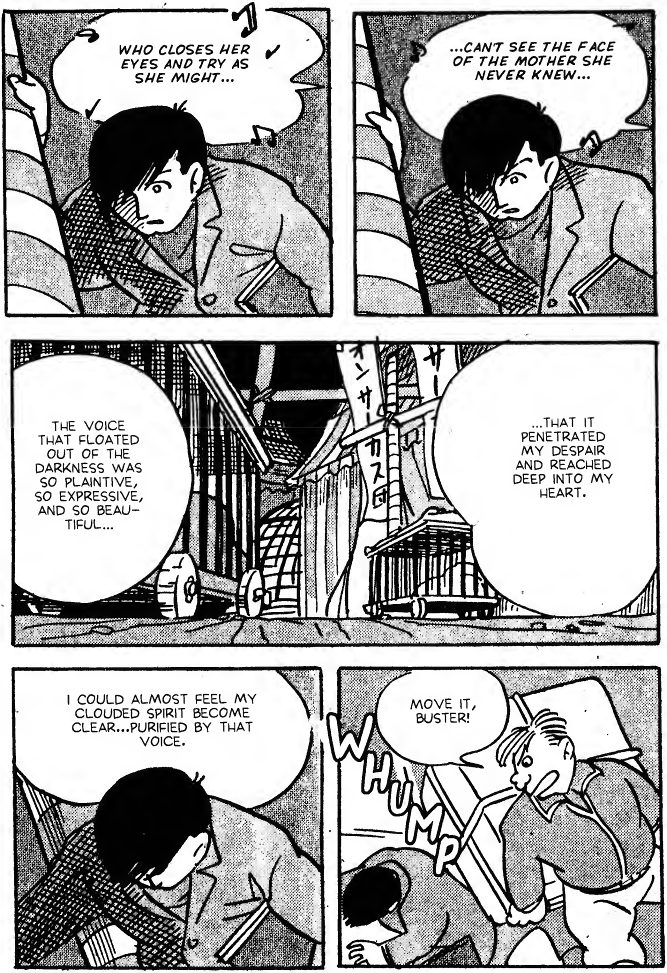

WHAT DO WE DO NEXT?
WAIT UNTIL IT'S GOOD AND DARK OUTSIDE. DON'T SEE WHAT ELSE WE CAN DO.
SO, HEY...YOU SAID YOU'RE A PIANIST, DIDN'T YOU...?
YES.
HOW'D A PIANIST WIND UP KILLING SOMEBODY?
I DON'T REALLY KNOW, TO TELL YOU THE TRUTH.
I'LL TELL YOU MY STORY, IF YOU'RE REALLY INTERESTED.

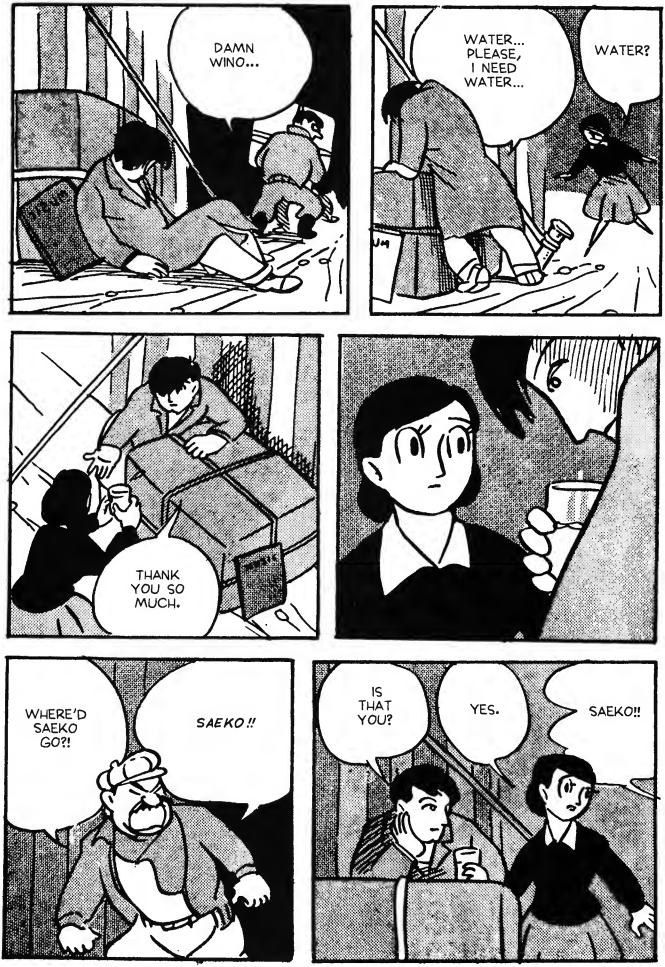

I WAS THE PIANIST IN A BAND CALLED THE RAINBOW ORCHESTRA.
ALL OF US WERE YOUNG, AND BECAUSE WE WERE YOUNG, WE WERE FULL OF PASSION AND HOPE AND ENTHUSIASM.
I WAS NO EXCEPTION. I DARED TO DREAM OF BECOMING THE CONDUCTOR, AND OF ONE DAY MAKING OURS THE BEST ORCHESTRA IN ALL OF JAPAN.
BUT PASSION AND ENTHUSIASM WERE NOT ENOUGH TO KEEP AN ORCHESTRA GOING...
MONEY TROUBLES, HUH? THE BAND WENT BUST?
THAT'S RIGHT. IN SPITE OF OUR BEST EFFORTS, WE JUST COULDN'T STAY AFLOAT. IT BROKE OUR HEARTS, BUT WE WERE FORCED TO DISSOLVE THE ORCHESTRA.

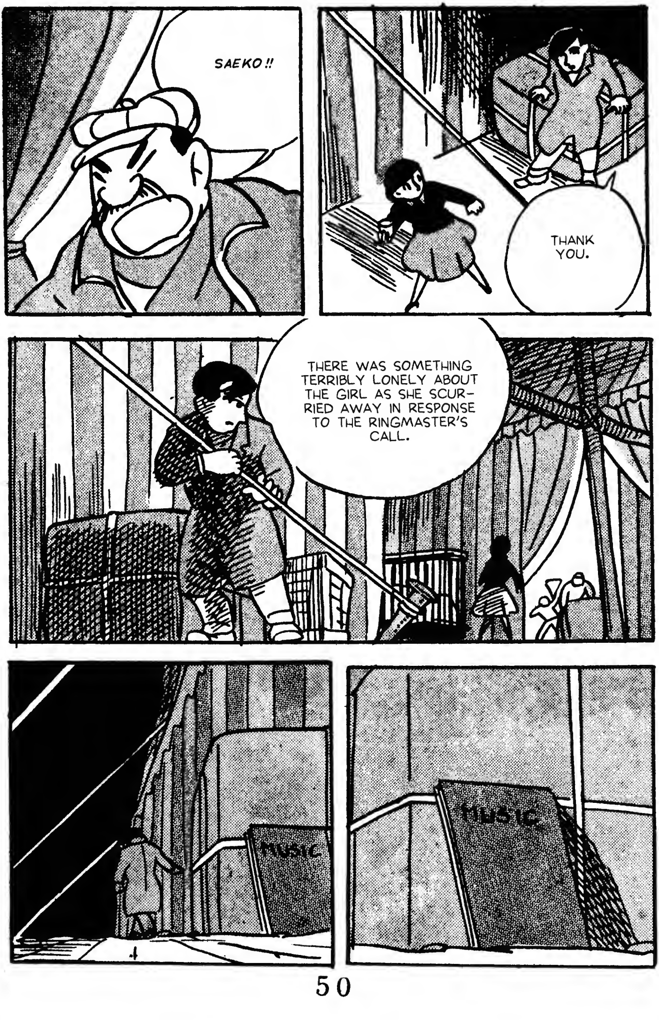

AND THE ONE WHO TOOK IT THE HARDEST, IT SEEMS, WAS ME.
KLINK
GLUG GLUG
I WAS ALL ALONE IN THE WORLD. I HAD NO FAMILY, NO HOME.
THE ORCHESTRA WAS THE ONLY HOME I HAD, AND WHEN I LOST THAT, IT FELT LIKE THE END OF THE WORLD.

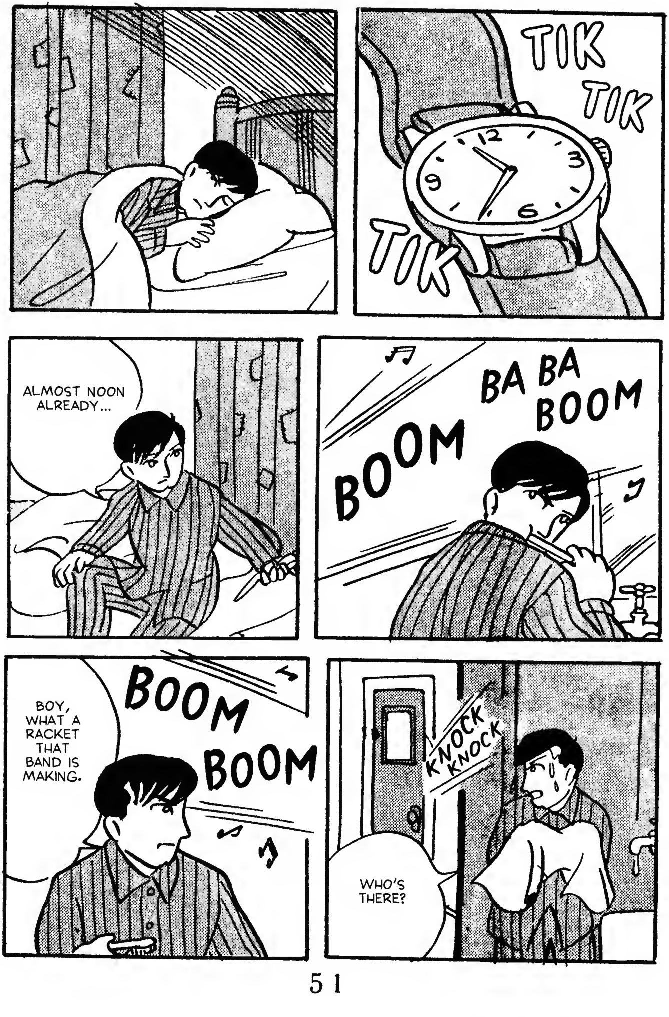

MMMGH.
LOOK AT THAT FACE. HOPELESS...
KRAK
MOST OF THE MONEY I EARNED PLAYING PIANO IN TAVERNS AND LOUNGES WAS SPENT ON DRINKING.
I STOPPED COMPOSING MUSIC, MY FAVORITE PASTIME... I JUST DIDN'T HAVE THE STRENGTH OF CHARACTER TO COPE, I SUPPOSE.

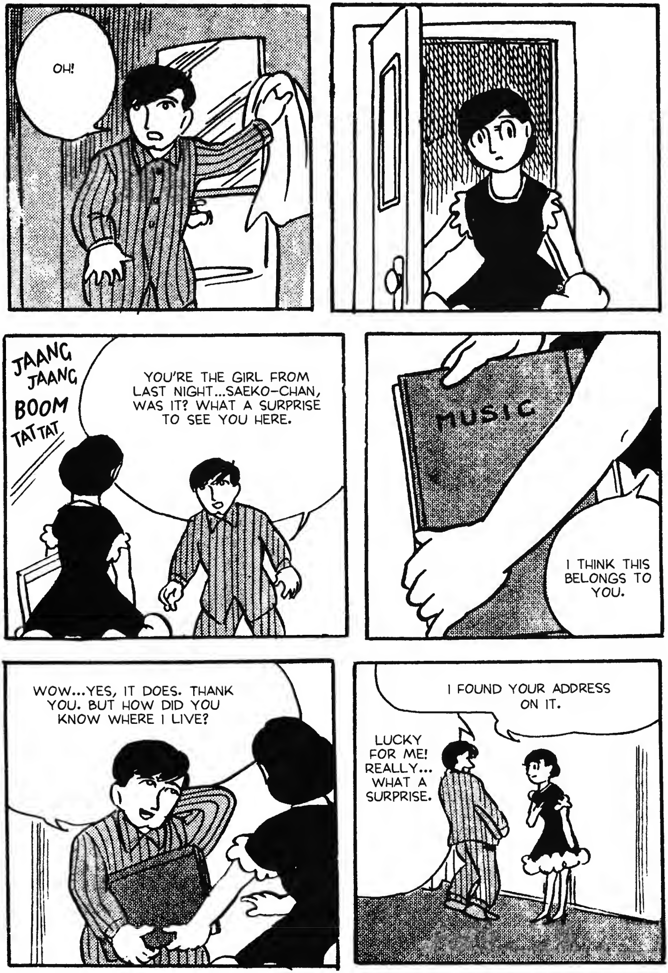

KLAANG
BANG
BANG
ONE, TWO, ONE, TWO!
HUH! A CIRCUS...HIC!
LION CIRCUS
ライオン サーカ
THE RAIN THAT STRIKES THE TORN CIRCUS TENT...
...IS LIKE THE TEARS OF THIS POOR CIRCUS GIRL...

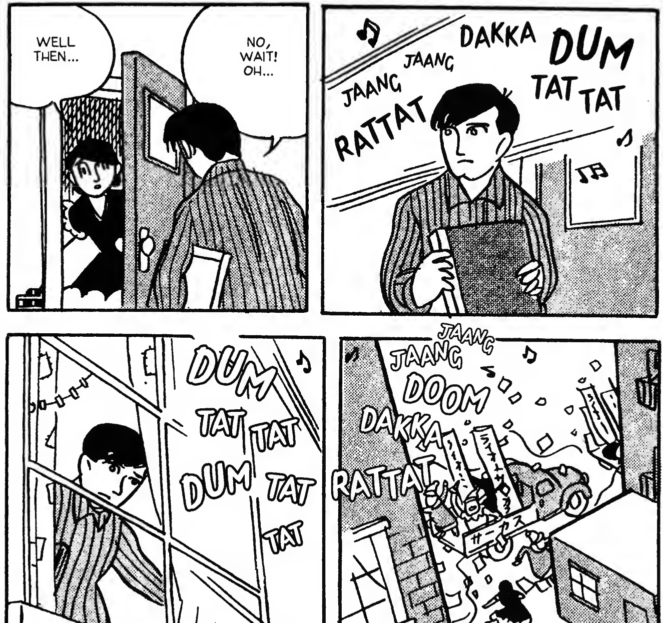

WHO CLOSES HER EYES AND TRY AS SHE MIGHT...
...CAN'T SEE THE FACE OF THE MOTHER SHE NEVER KNEW...
THE VOICE THAT FLOATED OUT OF THE DARKNESS WAS SO PLAINTIVE, SO EXPRESSIVE, AND SO BEAUTIFUL...
オンサー
サー
カス団
...THAT IT PENETRATED MY DESPAIR AND REACHED DEEP INTO MY HEART.
I COULD ALMOST FEEL MY CLOUDED SPIRIT BECOME CLEAR...PURIFIED BY THAT VOICE.
MOVE IT, BUSTER!
WHUMP

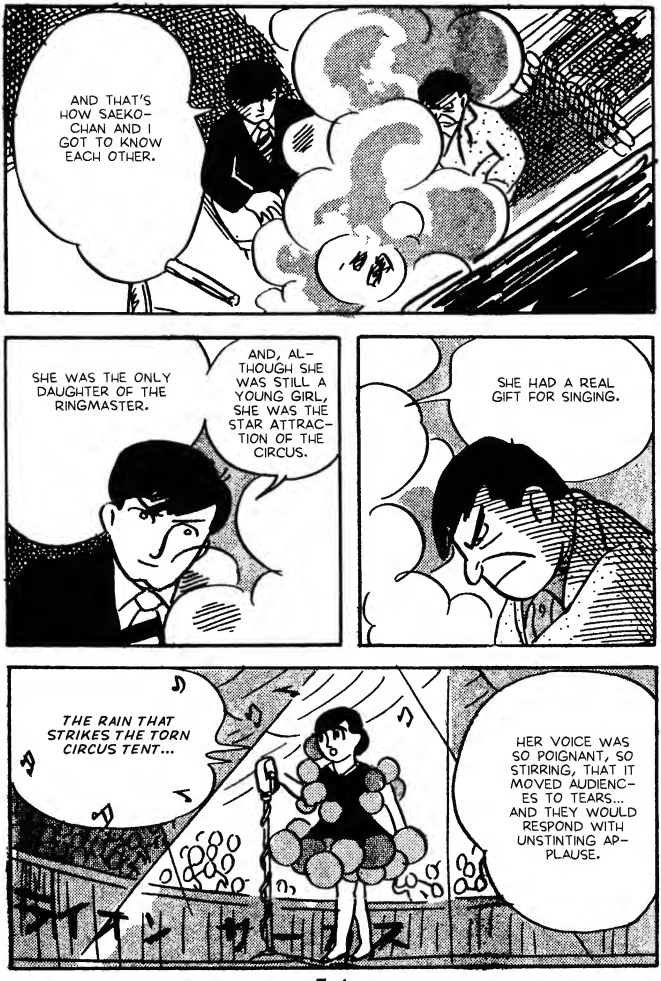

DAMN WINO...
WATER... PLEASE, I NEED WATER...
WATER?
THANK YOU SO MUCH.
WHERE'D SAEKO GO?!
SAEKO!!
IS THAT YOU?
YES.
SAEKO!!

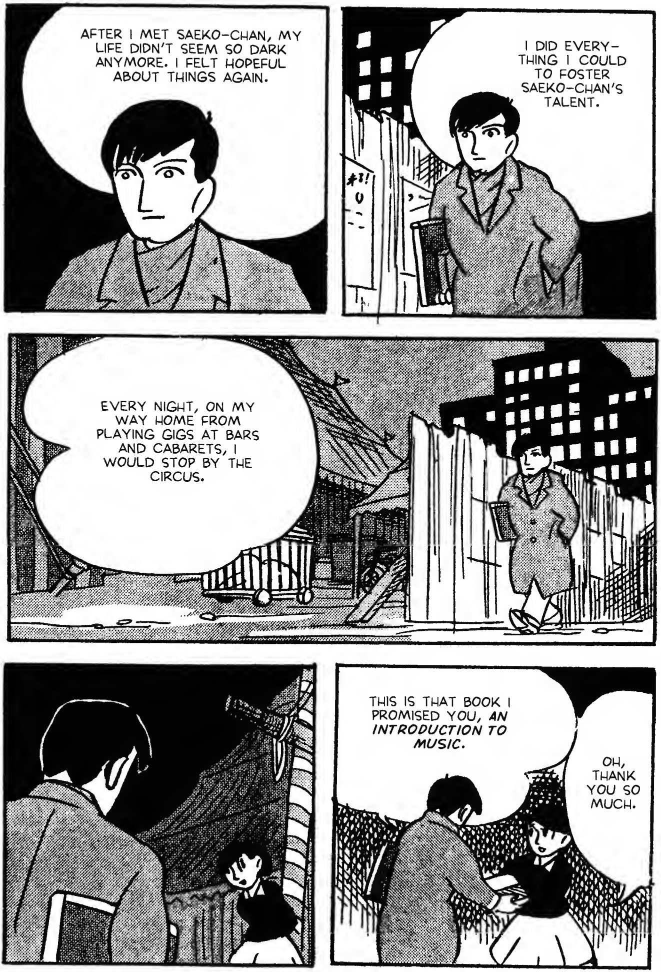

SAEKO !!
THANK YOU.
THERE WAS SOMETHING TERRIBLY LONELY ABOUT THE GIRL AS SHE SCURRIED AWAY IN RESPONSE TO THE RINGMASTER'S CALL.
MUSIC
MUSIC

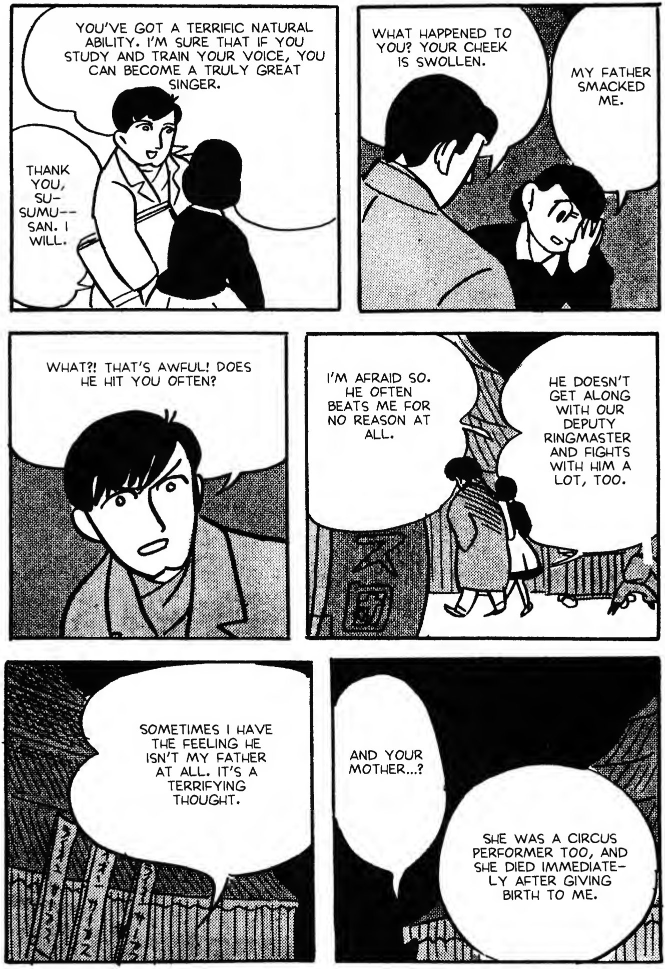

TIK
TIK
TIK
ALMOST NOON ALREADY...
BA BA BOOM
BOOM
BOY, WHAT A RACKET THAT BAND IS MAKING.
BOOM
BOOM
KNOCK KNOCK
WHO'S THERE?

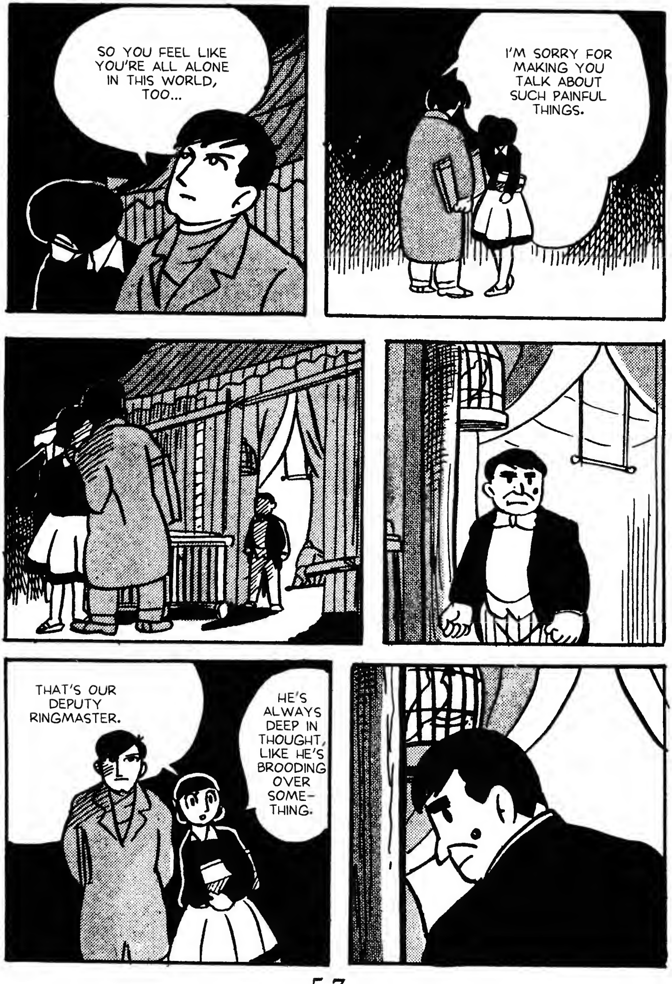

OH!
JAANG JAANG BOOM TATTAT
YOU'RE THE GIRL FROM LAST NIGHT...SAEKO-CHAN, WAS IT? WHAT A SURPRISE TO SEE YOU HERE.
MUSIC
I THINK THIS BELONGS TO YOU.
WOW...YES, IT DOES. THANK YOU. BUT HOW DID YOU KNOW WHERE I LIVE?
I FOUND YOUR ADDRESS ON IT.
LUCKY FOR ME! REALLY... WHAT A SURPRISE.

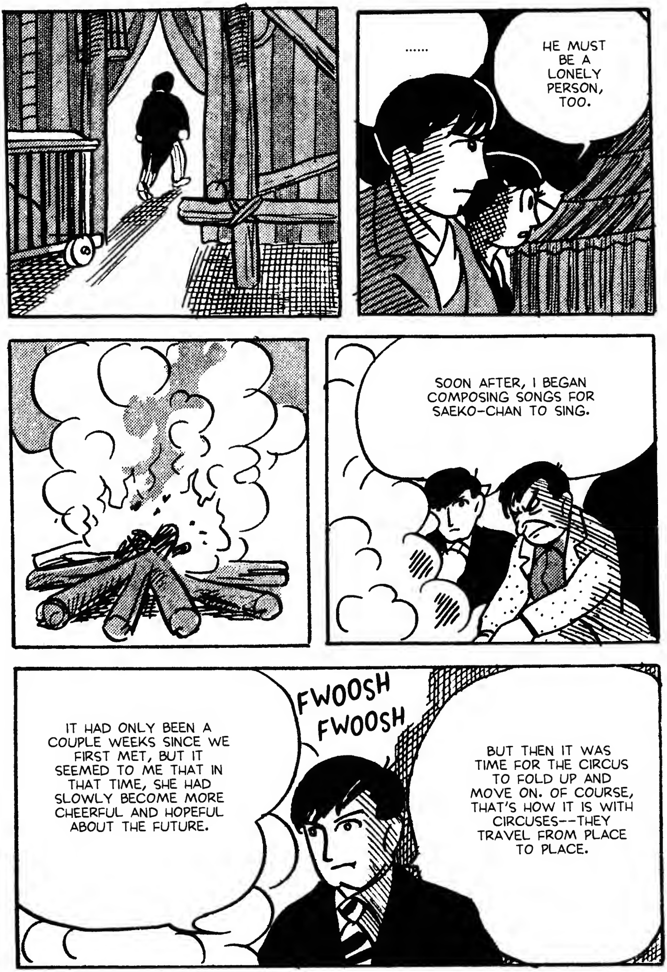

WELL THEN...
NO, WAIT! OH...
♪ DAKKA DUM
JAANG JAANG
TAT TAT
RATTAT
DUM TAT TAT DUM TAT TAT
JAANG JAANG DOOM DAKKA RATTAT
サーカス
DUM TAT TAT
DUM TAT TAT
DOOM DAKKA RATTAT

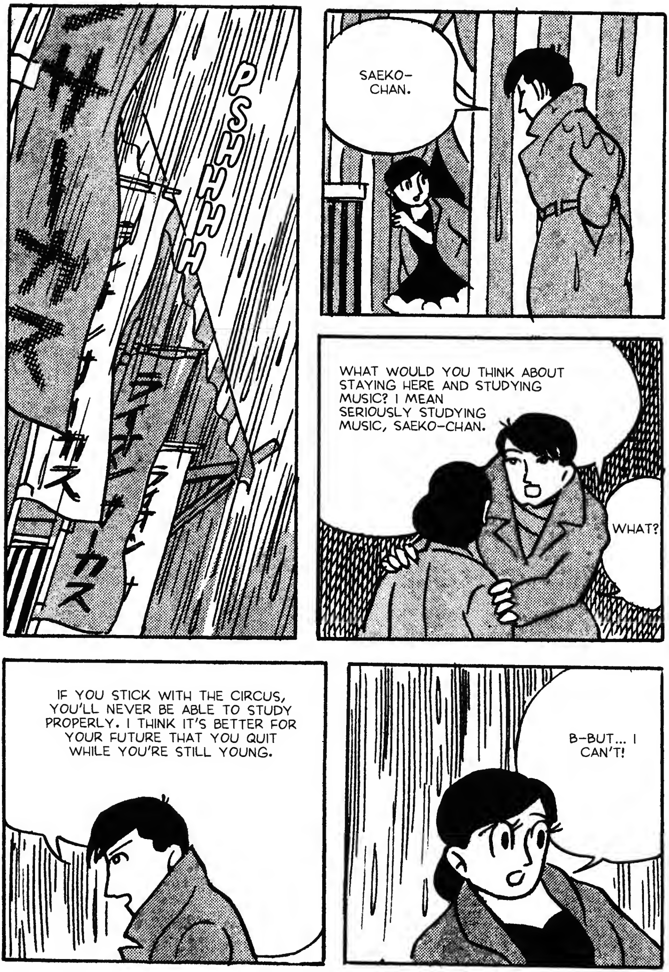

AND THAT'S HOW SAEKO-CHAN AND I GOT TO KNOW EACH OTHER.
SHE WAS THE ONLY DAUGHTER OF THE RINGMASTER.
AND, ALTHOUGH SHE WAS STILL A YOUNG GIRL, SHE WAS THE STAR ATTRACTION OF THE CIRCUS.
SHE HAD A REAL GIFT FOR SINGING.
THE RAIN THAT STRIKES THE TORN CIRCUS TENT...
HER VOICE WAS SO POIGNANT, SO STIRRING, THAT IT MOVED AUDIENCES TO TEARS... AND THEY WOULD RESPOND WITH UNSTINTING APPLAUSE.
ライオンサーカス

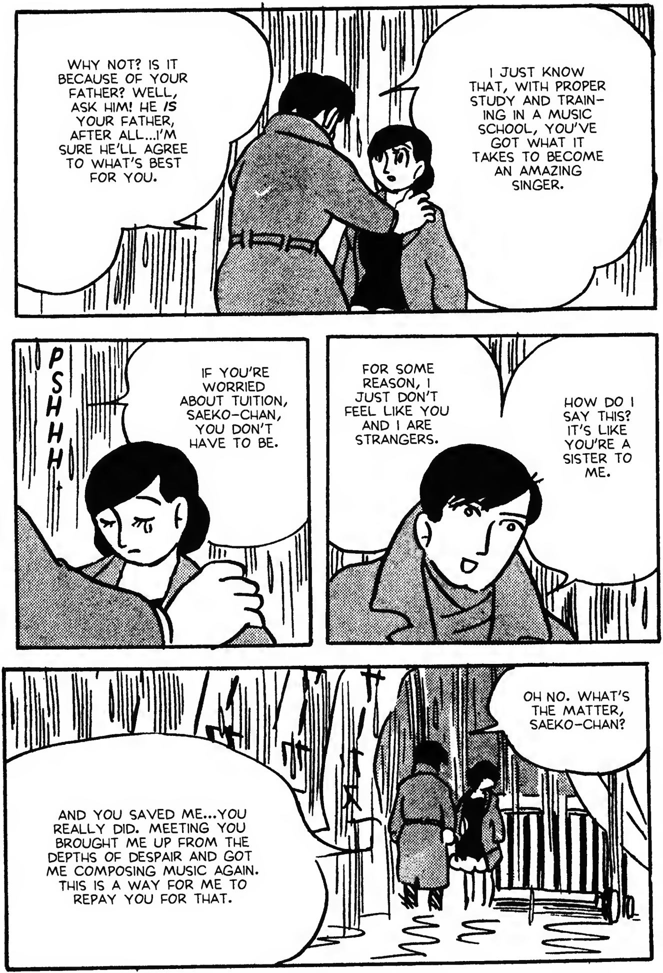

AFTER I MET SAEKO-CHAN, MY LIFE DIDN'T SEEM SO DARK ANYMORE. I FELT HOPEFUL ABOUT THINGS AGAIN.
I DID EVERYTHING I COULD TO FOSTER SAEKO-CHAN'S TALENT.
EVERY NIGHT, ON MY WAY HOME FROM PLAYING GIGS AT BARS AND CABARETS, I WOULD STOP BY THE CIRCUS.
THIS IS THAT BOOK I PROMISED YOU, *AN INTRODUCTION TO MUSIC.*
OH, THANK YOU SO MUCH.

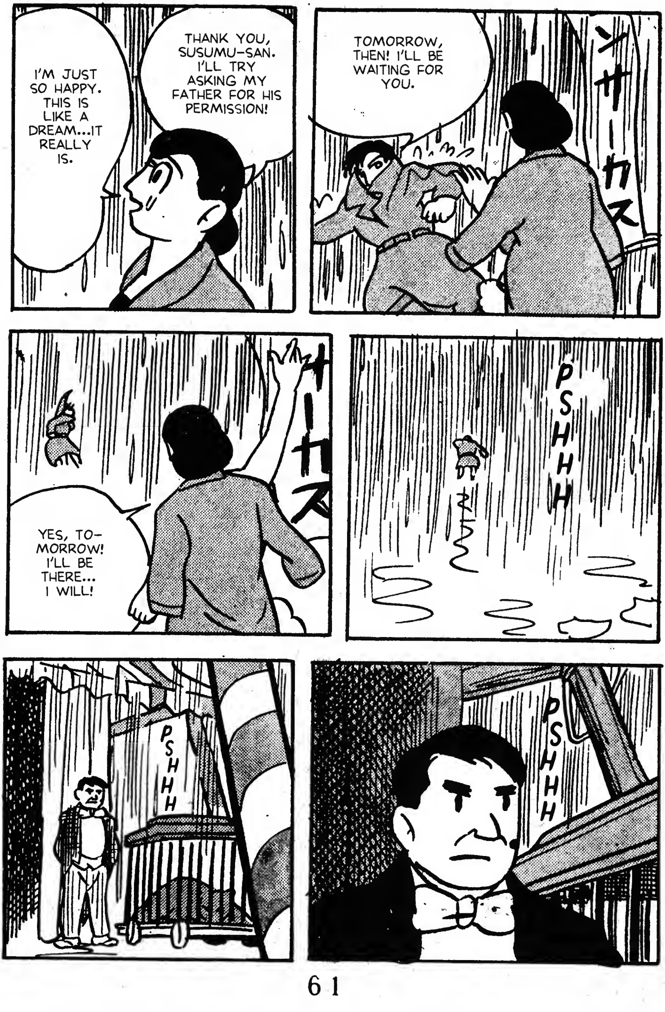

YOU'VE GOT A TERRIFIC NATURAL ABILITY. I'M SURE THAT IF YOU STUDY AND TRAIN YOUR VOICE, YOU CAN BECOME A TRULY GREAT SINGER.
THANK YOU, SUSUMU--SAN. I WILL.
WHAT HAPPENED TO YOU? YOUR CHEEK IS SWOLLEN.
MY FATHER SMACKED ME.
WHAT?! THAT'S AWFUL! DOES HE HIT YOU OFTEN?
I'M AFRAID SO. HE OFTEN BEATS ME FOR NO REASON AT ALL.
HE DOESN'T GET ALONG WITH OUR DEPUTY RINGMASTER AND FIGHTS WITH HIM A LOT, TOO.
SOMETIMES I HAVE THE FEELING HE ISN'T MY FATHER AT ALL. IT'S A TERRIFYING THOUGHT.
AND YOUR MOTHER...?
SHE WAS A CIRCUS PERFORMER TOO, AND SHE DIED IMMEDIATELY AFTER GIVING BIRTH TO ME.

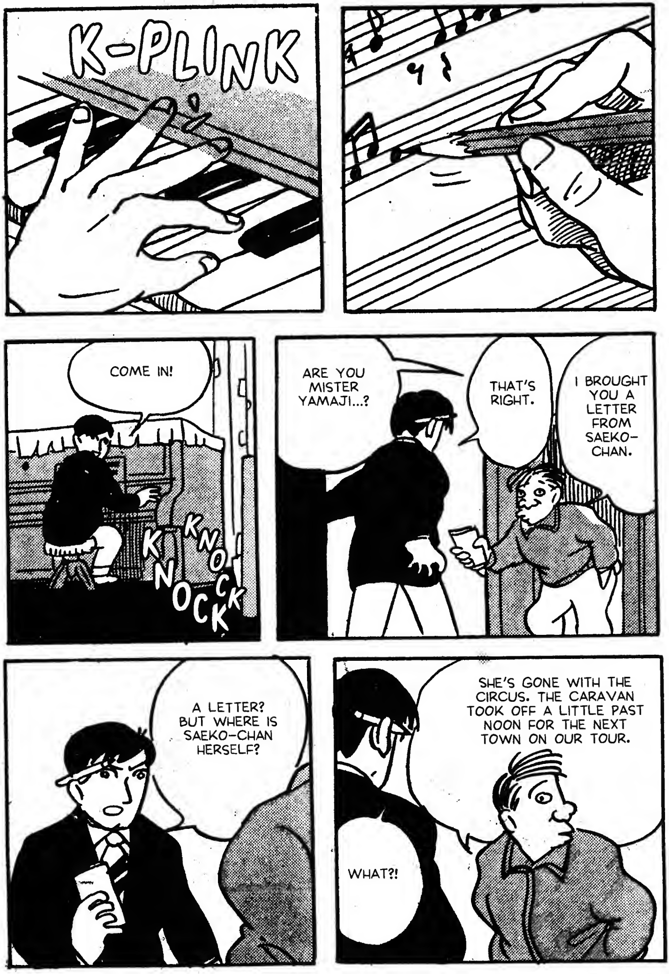

SO YOU FEEL LIKE YOU'RE ALL ALONE IN THIS WORLD, TOO...
I'M SORRY FOR MAKING YOU TALK ABOUT SUCH PAINFUL THINGS.
THAT'S OUR DEPUTY RINGMASTER.
HE'S ALWAYS DEEP IN THOUGHT, LIKE HE'S BROODING OVER SOMETHING.

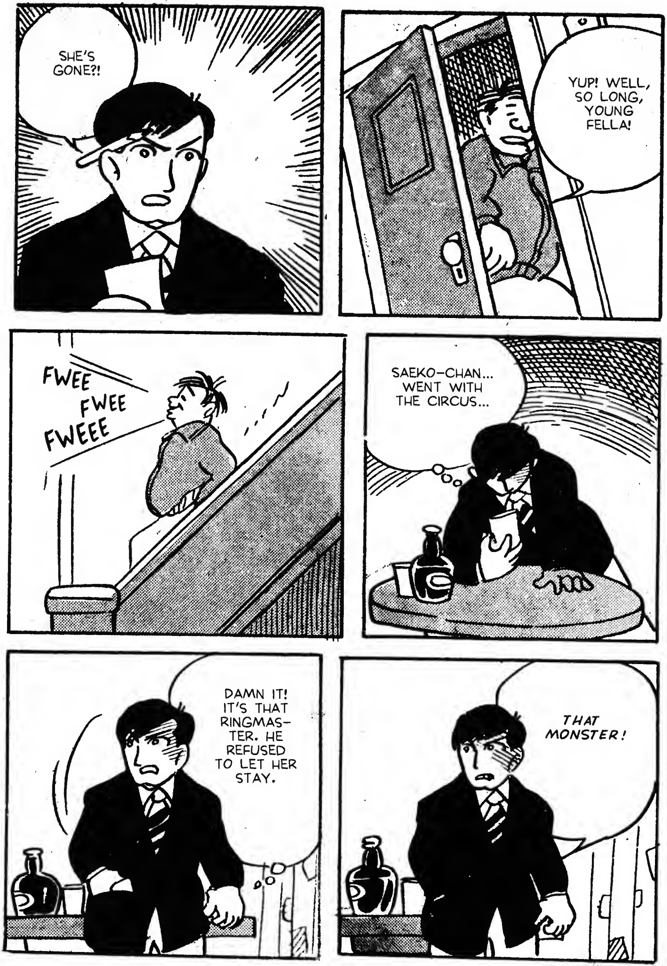

......
HE MUST BE A LONELY PERSON, TOO.
SOON AFTER, I BEGAN COMPOSING SONGS FOR SAEKO-CHAN TO SING.
IT HAD ONLY BEEN A COUPLE WEEKS SINCE WE FIRST MET, BUT IT SEEMED TO ME THAT IN THAT TIME, SHE HAD SLOWLY BECOME MORE CHEERFUL AND HOPEFUL ABOUT THE FUTURE.
FWOOSH FWOOSH
BUT THEN IT WAS TIME FOR THE CIRCUS TO FOLD UP AND MOVE ON. OF COURSE, THAT'S HOW IT IS WITH CIRCUSES--THEY TRAVEL FROM PLACE TO PLACE.

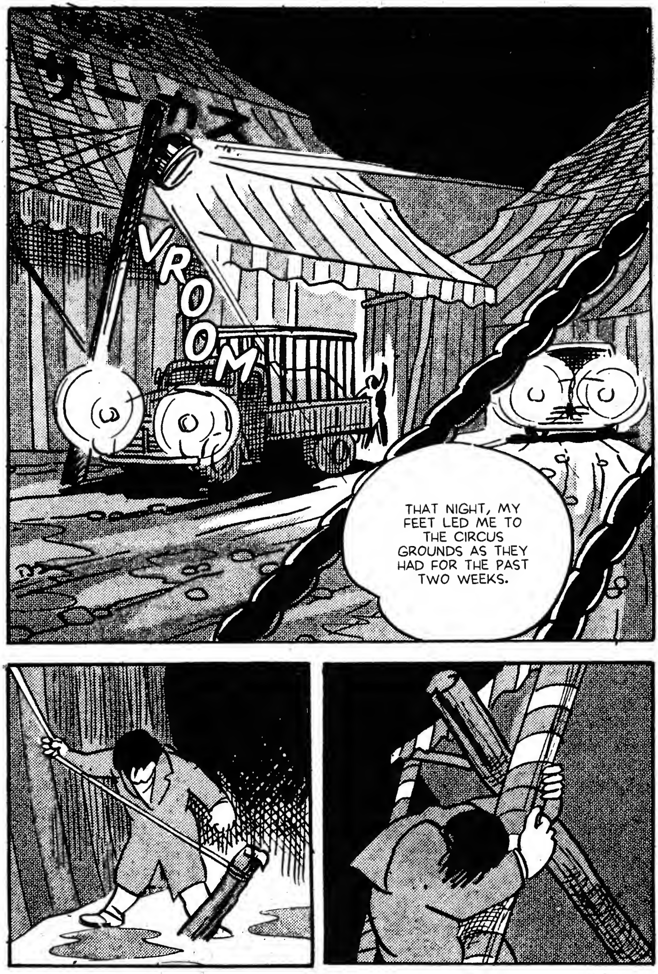

PSHHHHHH
SAEKO-CHAN.
WHAT WOULD YOU THINK ABOUT STAYING HERE AND STUDYING MUSIC? I MEAN SERIOUSLY STUDYING MUSIC, SAEKO-CHAN.
WHAT?
IF YOU STICK WITH THE CIRCUS, YOU'LL NEVER BE ABLE TO STUDY PROPERLY. I THINK IT'S BETTER FOR YOUR FUTURE THAT YOU QUIT WHILE YOU'RE STILL YOUNG.
B-BUT... I CAN'T!

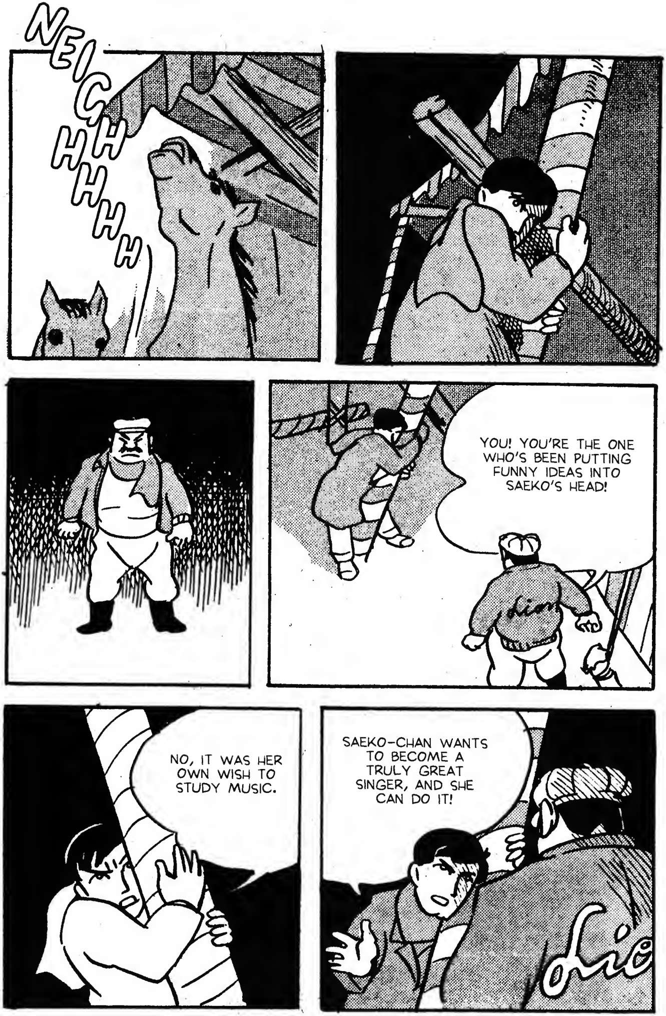

WHY NOT? IS IT BECAUSE OF YOUR FATHER? WELL, ASK HIM! HE *IS* YOUR FATHER, AFTER ALL...I'M SURE HE'LL AGREE TO WHAT'S BEST FOR YOU.
I JUST KNOW THAT, WITH PROPER STUDY AND TRAINING IN A MUSIC SCHOOL, YOU'VE GOT WHAT IT TAKES TO BECOME AN AMAZING SINGER.
PSHHH
IF YOU'RE WORRIED ABOUT TUITION, SAEKO-CHAN, YOU DON'T HAVE TO BE.
FOR SOME REASON, I JUST DON'T FEEL LIKE YOU AND I ARE STRANGERS.
HOW DO I SAY THIS? IT'S LIKE YOU'RE A SISTER TO ME.
AND YOU SAVED ME...YOU REALLY DID. MEETING YOU BROUGHT ME UP FROM THE DEPTHS OF DESPAIR AND GOT ME COMPOSING MUSIC AGAIN. THIS IS A WAY FOR ME TO REPAY YOU FOR THAT.
OH NO. WHAT'S THE MATTER, SAEKO-CHAN?

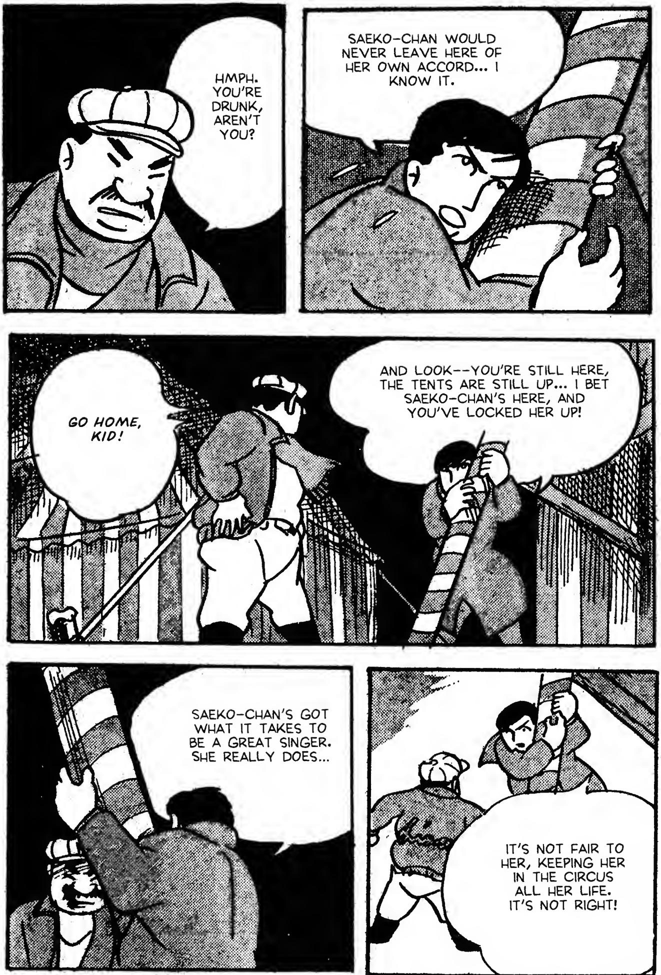

THANK YOU, SUSUMU-SAN. I'LL TRY ASKING MY FATHER FOR HIS PERMISSION!
I'M JUST SO HAPPY. THIS IS LIKE A DREAM...IT REALLY IS.
TOMORROW, THEN! I'LL BE WAITING FOR YOU.
サーカス
サーカス
YES, TO-MORROW! I'LL BE THERE... I WILL!
PSHHH
PSHH
PSHHH

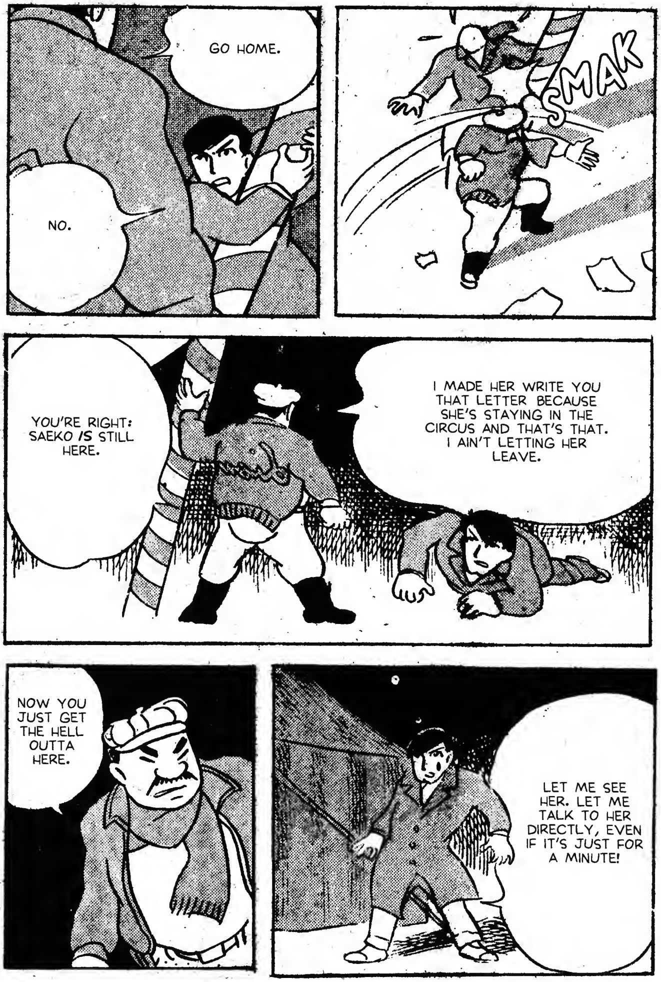

K-PLINK
COME IN!
KNOCK KNOCK
ARE YOU MISTER YAMAJI...?
THAT'S RIGHT.
I BROUGHT YOU A LETTER FROM SAEKO-CHAN.
A LETTER? BUT WHERE IS SAEKO-CHAN HERSELF?
SHE'S GONE WITH THE CIRCUS. THE CARAVAN TOOK OFF A LITTLE PAST NOON FOR THE NEXT TOWN ON OUR TOUR.
WHAT?!

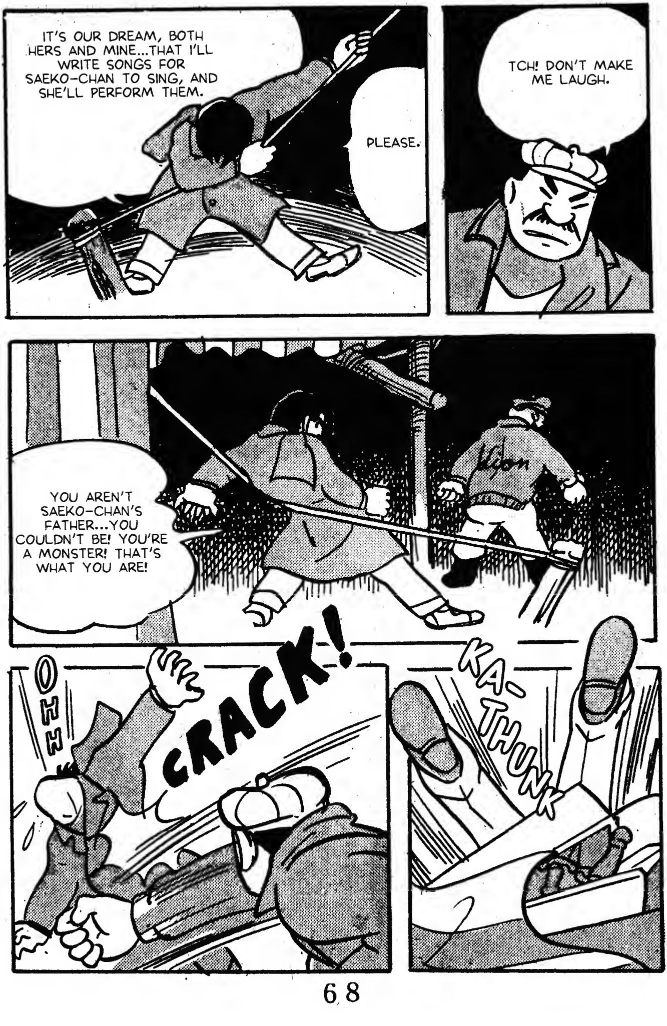

SHE'S GONE?!
YUP! WELL, SO LONG, YOUNG FELLA!
FWEE FWEE FWEEE
SAEKO-CHAN... WENT WITH THE CIRCUS...
DAMN IT! IT'S THAT RINGMASTER. HE REFUSED TO LET HER STAY.
THAT MONSTER!

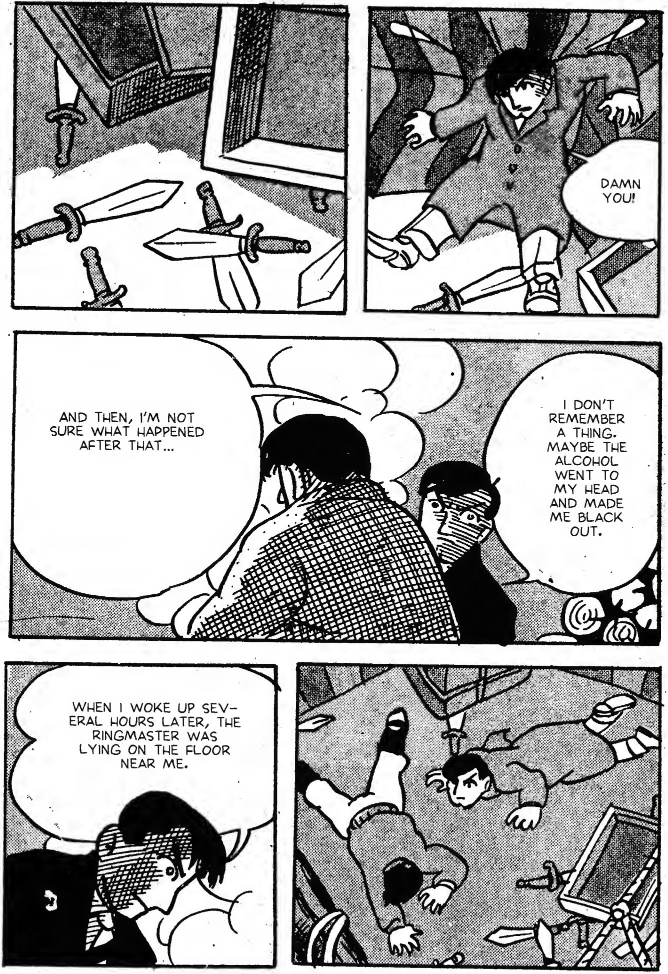

VROOM
THAT NIGHT, MY FEET LED ME TO THE CIRCUS GROUNDS AS THEY HAD FOR THE PAST TWO WEEKS.

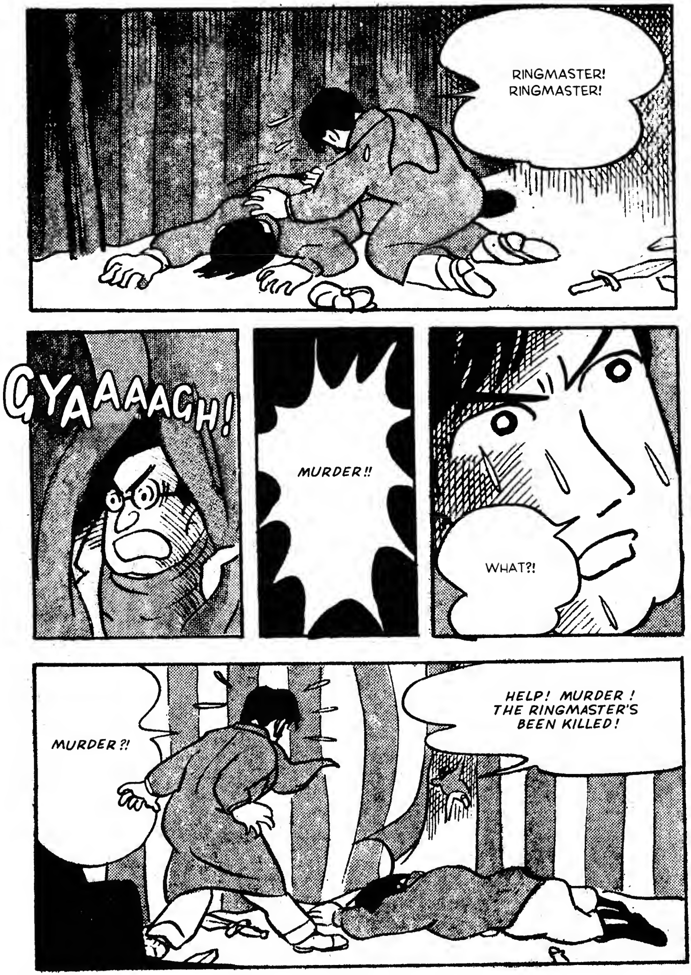

NEIGHHHHHH
YOU! YOU'RE THE ONE WHO'S BEEN PUTTING FUNNY IDEAS INTO SAEKO'S HEAD!
NO, IT WAS HER OWN WISH TO STUDY MUSIC.
SAEKO-CHAN WANTS TO BECOME A TRULY GREAT SINGER, AND SHE CAN DO IT!

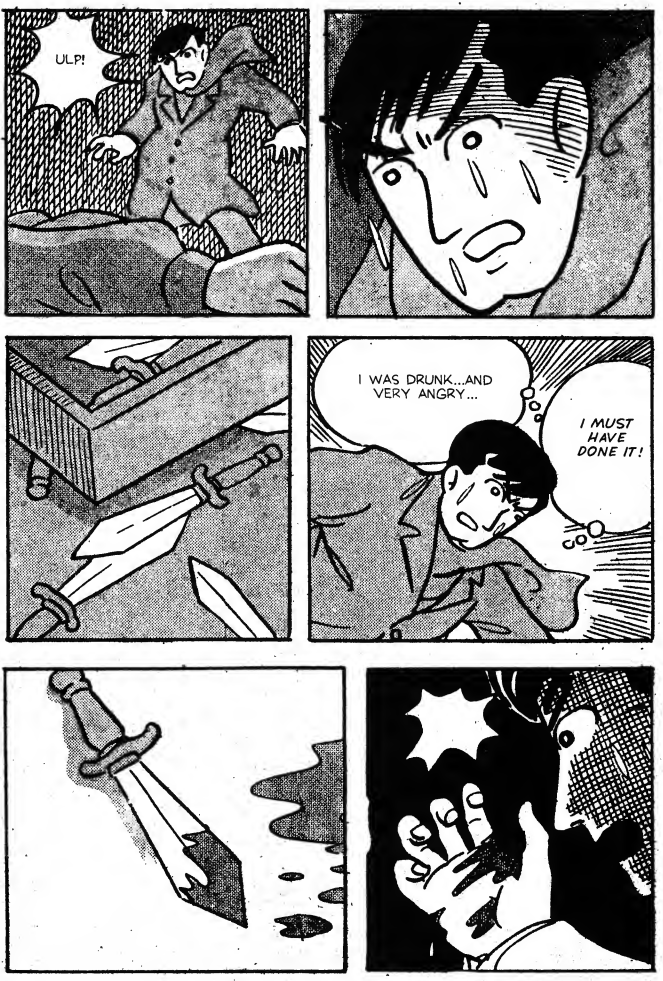

HMPH. YOU'RE DRUNK, AREN'T YOU?
SAEKO-CHAN WOULD NEVER LEAVE HERE OF HER OWN ACCORD... I KNOW IT.
GO HOME, KID!
AND LOOK--YOU'RE STILL HERE, THE TENTS ARE STILL UP... I BET SAEKO-CHAN'S HERE, AND YOU'VE LOCKED HER UP!
SAEKO-CHAN'S GOT WHAT IT TAKES TO BE A GREAT SINGER. SHE REALLY DOES...
IT'S NOT FAIR TO HER, KEEPING HER IN THE CIRCUS ALL HER LIFE. IT'S NOT RIGHT!

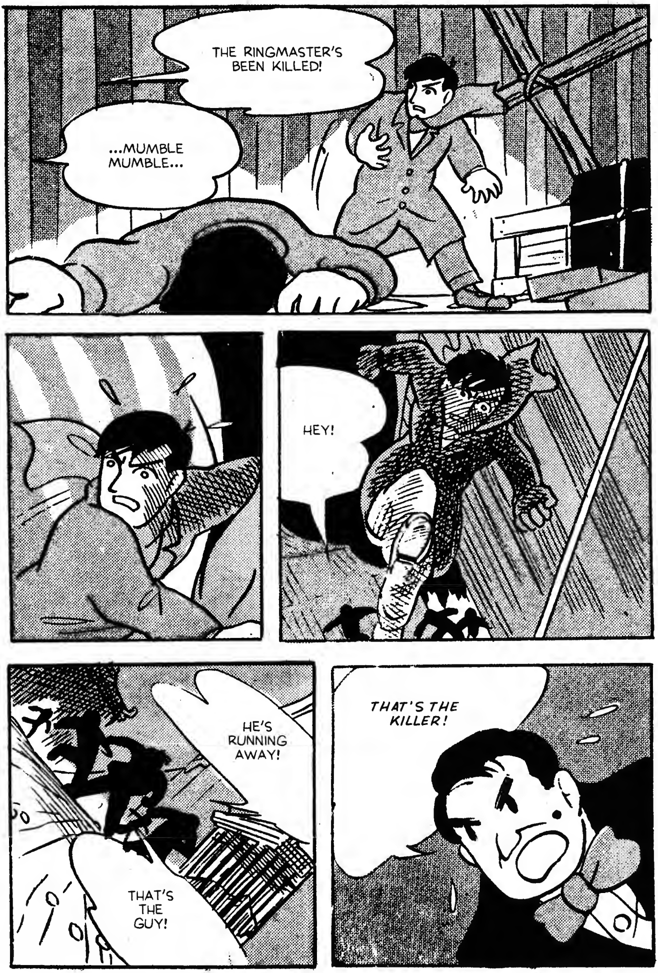

GO HOME.
NO.
SMAK
YOU'RE RIGHT: SAEKO *IS* STILL HERE.
I MADE HER WRITE YOU THAT LETTER BECAUSE SHE'S STAYING IN THE CIRCUS AND THAT'S THAT. I AIN'T LETTING HER LEAVE.
NOW YOU JUST GET THE HELL OUTTA HERE.
LET ME SEE HER. LET ME TALK TO HER DIRECTLY, EVEN IF IT'S JUST FOR A MINUTE!

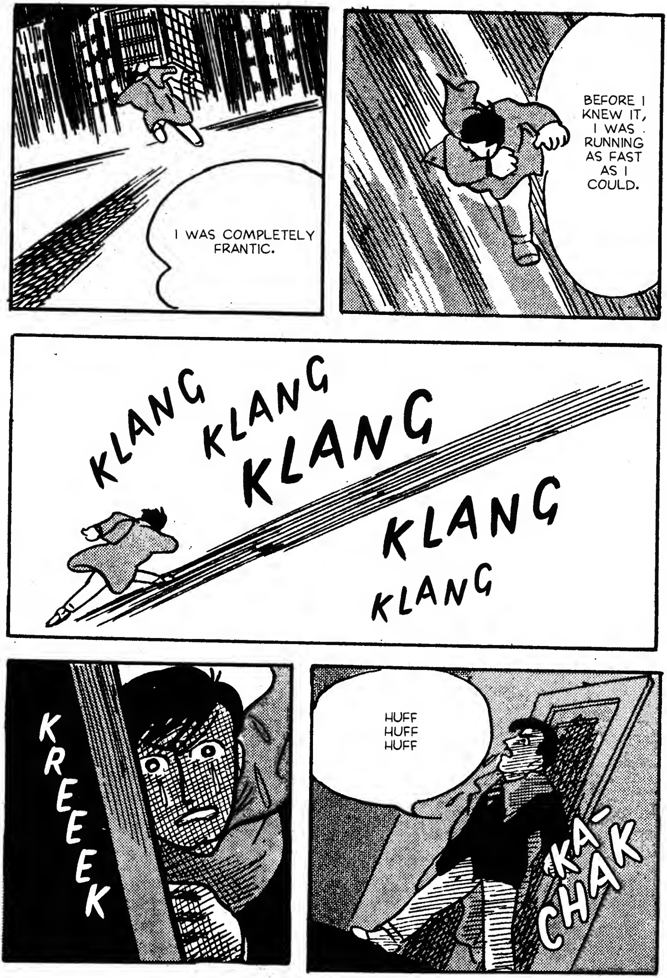

IT'S OUR DREAM, BOTH HERS AND MINE...THAT I'LL WRITE SONGS FOR SAEKO-CHAN TO SING, AND SHE'LL PERFORM THEM.
PLEASE.
TCH! DON'T MAKE ME LAUGH.
YOU AREN'T SAEKO-CHAN'S FATHER...YOU COULDN'T BE! YOU'RE A MONSTER! THAT'S WHAT YOU ARE!
OHHH
CRACK!
KA-THUNK

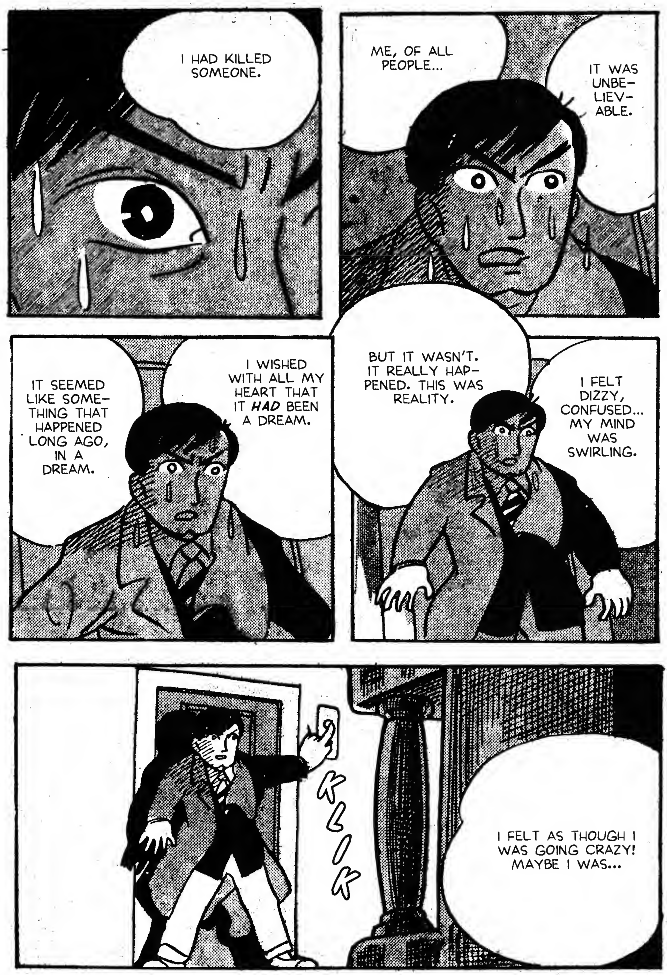

DAMN YOU!
AND THEN, I'M NOT SURE WHAT HAPPENED AFTER THAT...
I DON'T REMEMBER A THING. MAYBE THE ALCOHOL WENT TO MY HEAD AND MADE ME BLACK OUT.
WHEN I WOKE UP SEVERAL HOURS LATER, THE RINGMASTER WAS LYING ON THE FLOOR NEAR ME.

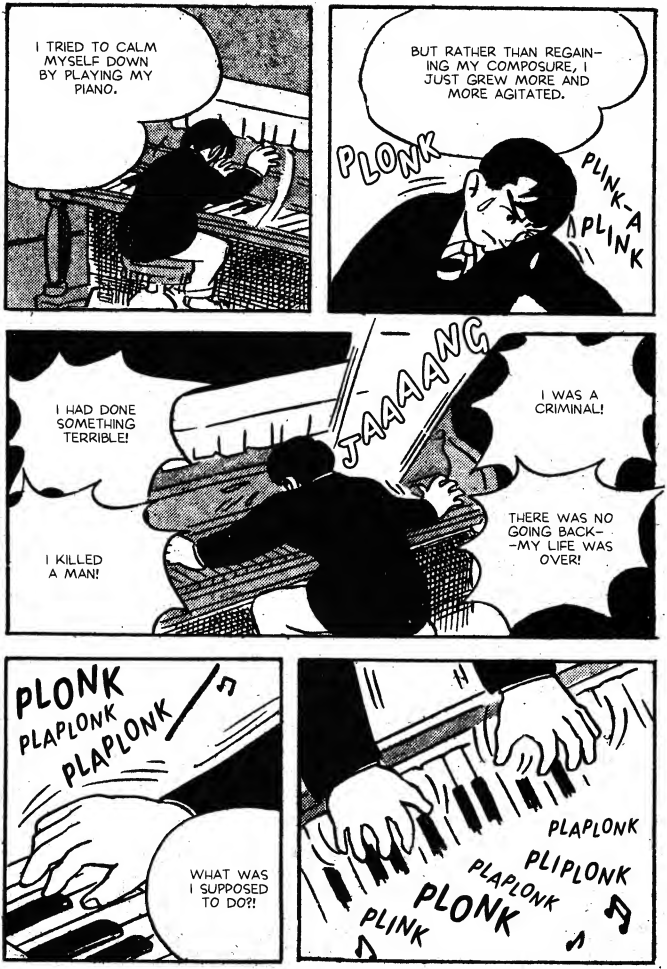

RINGMASTER! RINGMASTER!
GYAAAAGH!
MURDER!!
WHAT?!
MURDER?!
HELP! MURDER! THE RINGMASTER'S BEEN KILLED!

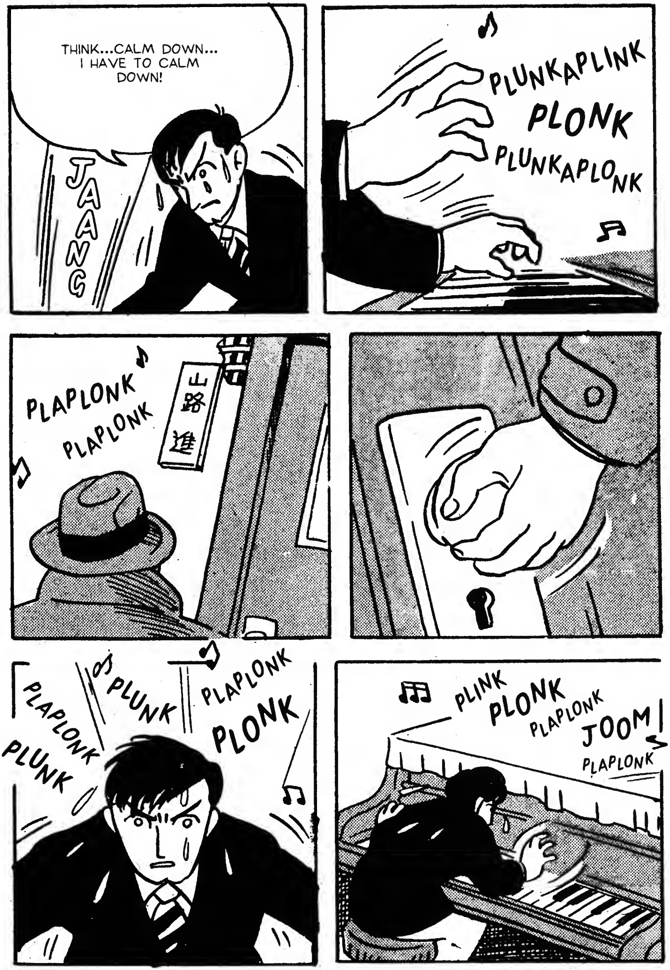

ULP!
I WAS DRUNK...AND VERY ANGRY...
I MUST HAVE DONE IT!

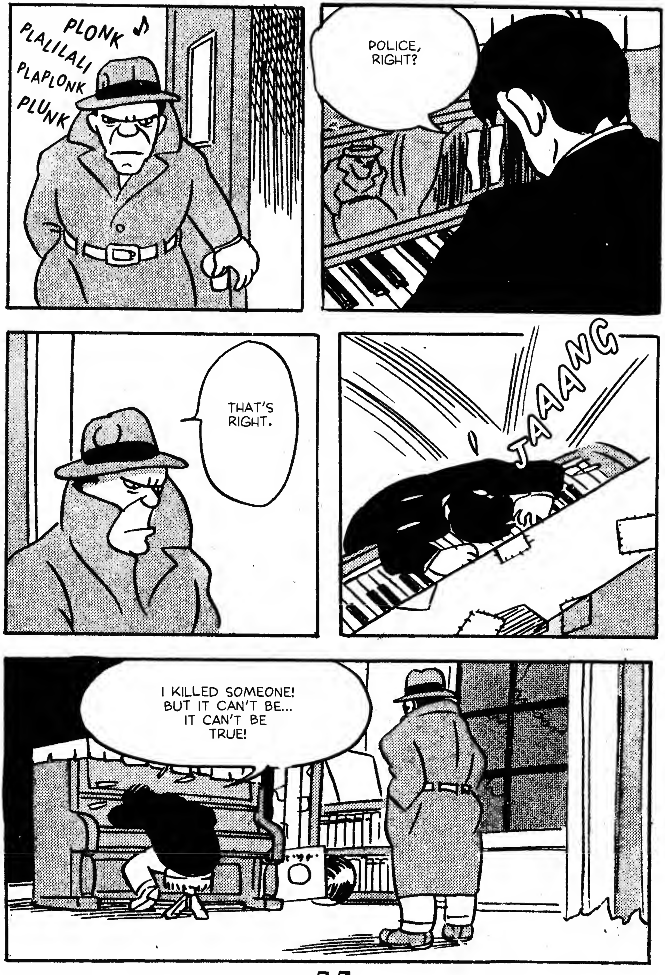

THE RINGMASTER'S BEEN KILLED!
...MUMBLE MUMBLE...
HEY!
HE'S RUNNING AWAY!
THAT'S THE GUY!
THAT'S THE KILLER!

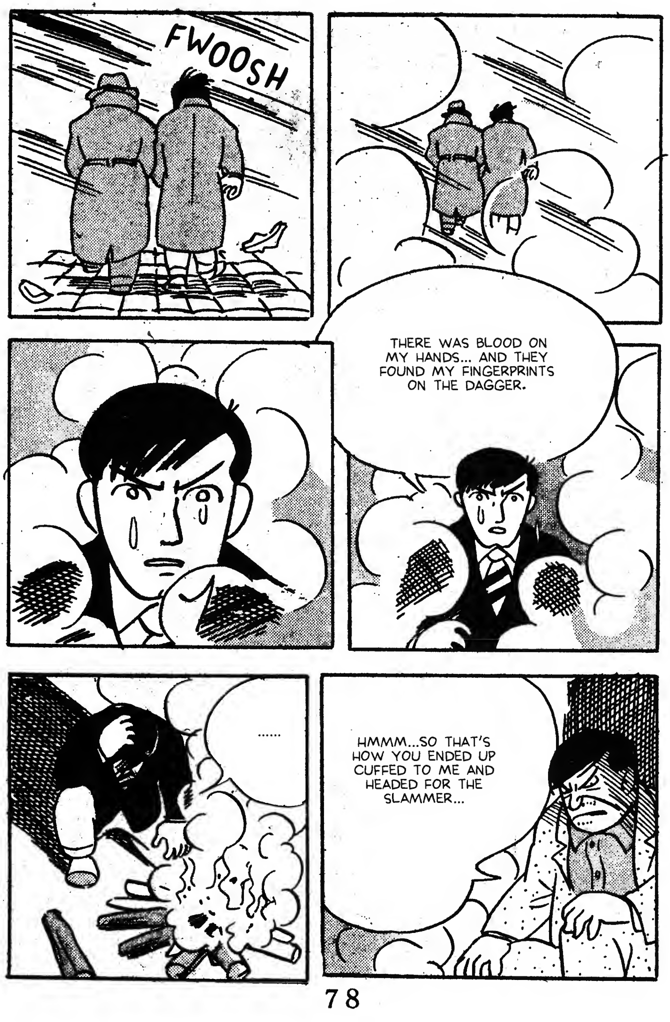

I WAS COMPLETELY FRANTIC.
BEFORE I KNEW IT, I WAS RUNNING AS FAST AS I COULD.
KLANG KLANG KLANG KLANG KLANG
KREEEK
HUFF HUFF HUFF
KA-CHAK

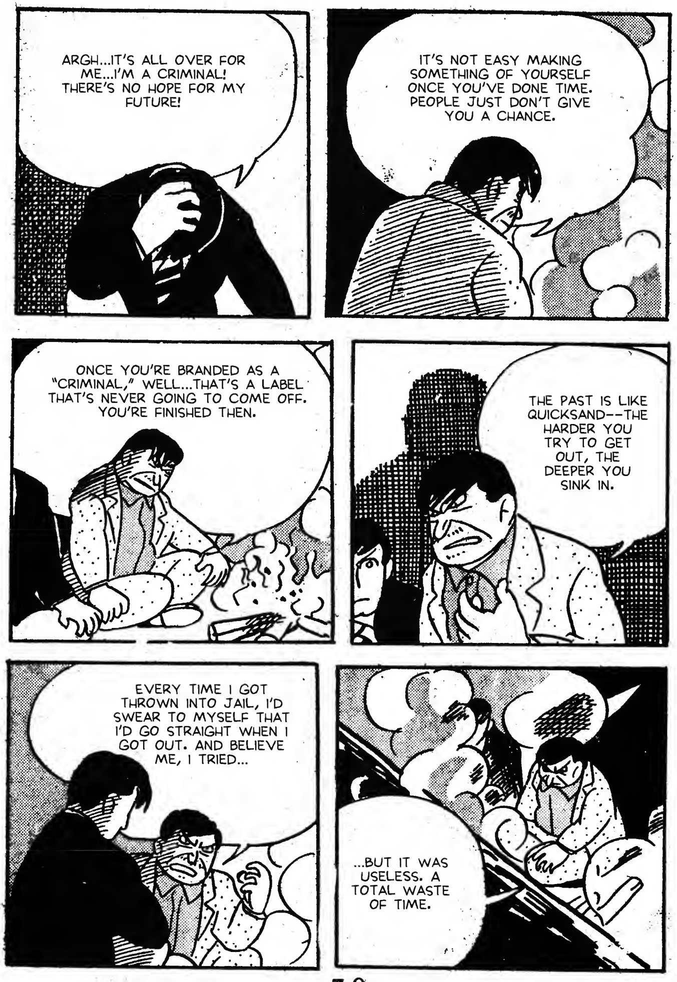

I HAD KILLED SOMEONE.
ME, OF ALL PEOPLE...
IT WAS UNBELIEVABLE.
IT SEEMED LIKE SOMETHING THAT HAPPENED LONG AGO, IN A DREAM.
I WISHED WITH ALL MY HEART THAT IT ***HAD*** BEEN A DREAM.
BUT IT WASN'T. IT REALLY HAPPENED. THIS WAS REALITY.
I FELT DIZZY, CONFUSED... MY MIND WAS SWIRLING.
KLIK
I FELT AS THOUGH I WAS GOING CRAZY! MAYBE I WAS...

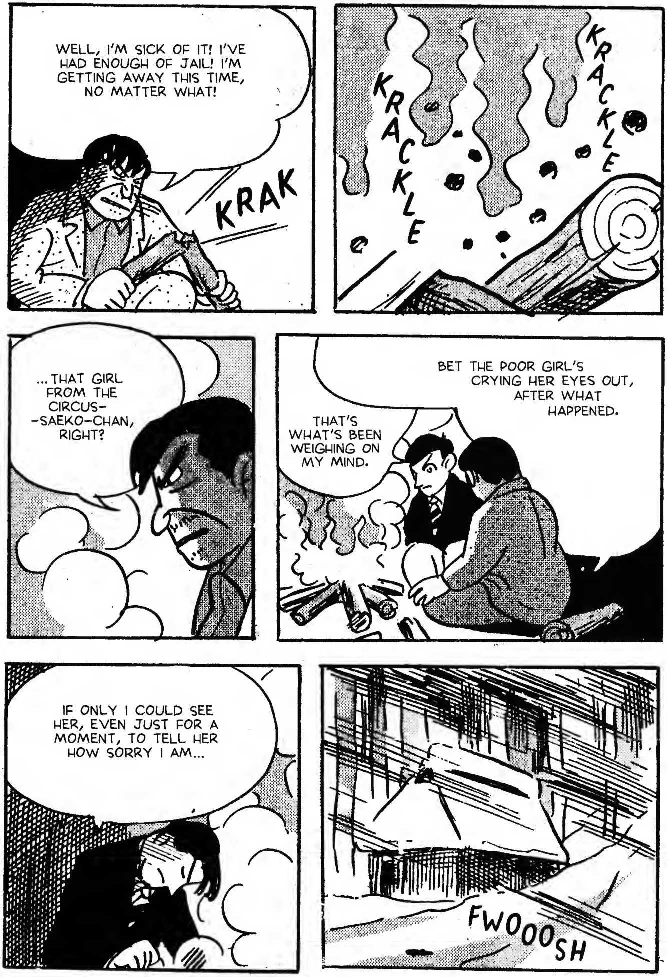

I TRIED TO CALM MYSELF DOWN BY PLAYING MY PIANO.
BUT RATHER THAN REGAINING MY COMPOSURE, I JUST GREW MORE AND MORE AGITATED.
PLONK
PLINK-A PLINK
JAAAANG
I HAD DONE SOMETHING TERRIBLE!
I KILLED A MAN!
I WAS A CRIMINAL!
THERE WAS NO GOING BACK--MY LIFE WAS OVER!
PLONK
PLAPLONK
PLAPLONK
WHAT WAS I SUPPOSED TO DO?!
PLAPLONK
PLIPLONK
PLAPLONK
PLONK
PLINK

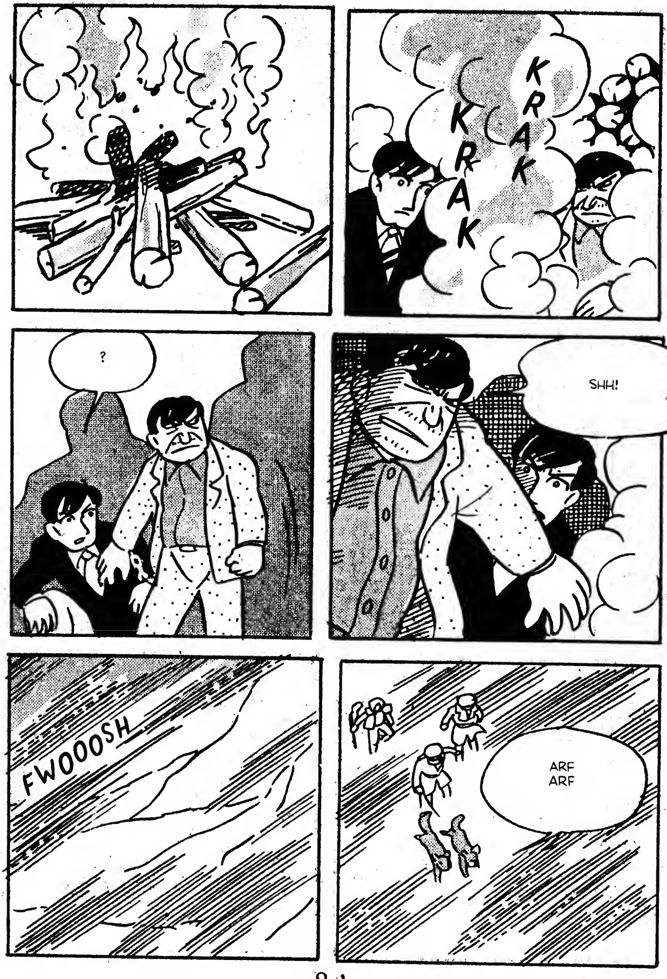

THINK...CALM DOWN... I HAVE TO CALM DOWN!
JAAANG
PLUNKAPLINK
PLONK
PLUNKAPLONK
PLAPLONK
PLAPLONK
山路進
PLAPLONK
PLUNK
PLUNK
PLAPLONK
PLONK
PLINK
PLONK
PLAPLONK
JOOM
PLAPLONK

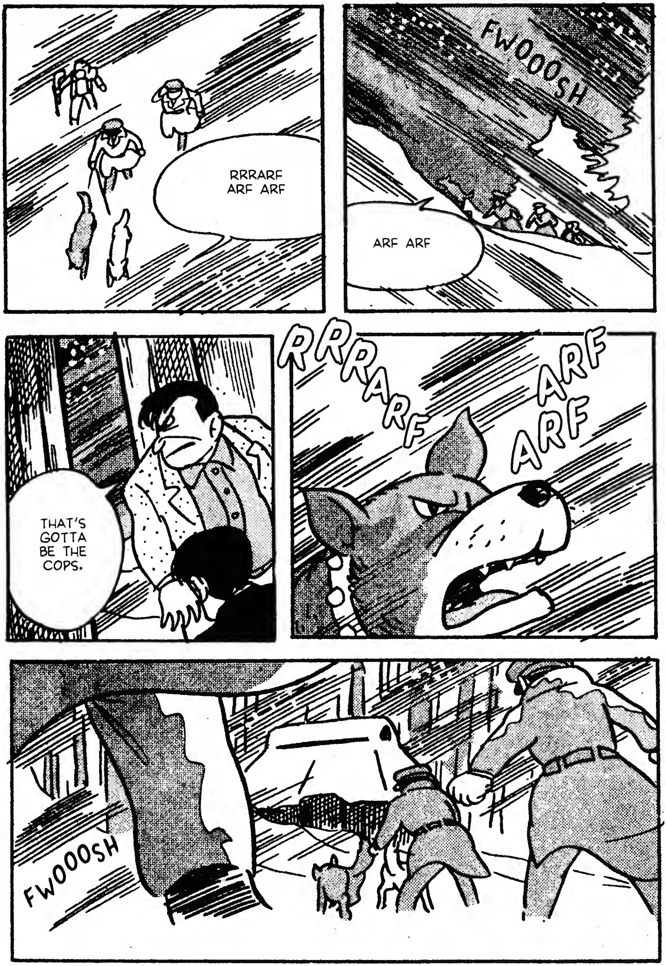

PLONK ♪
PLALILALI
PLAPLONK
PLUNK
POLICE, RIGHT?
THAT'S RIGHT.
JAAANG
I KILLED SOMEONE! BUT IT CAN'T BE... IT CAN'T BE TRUE!

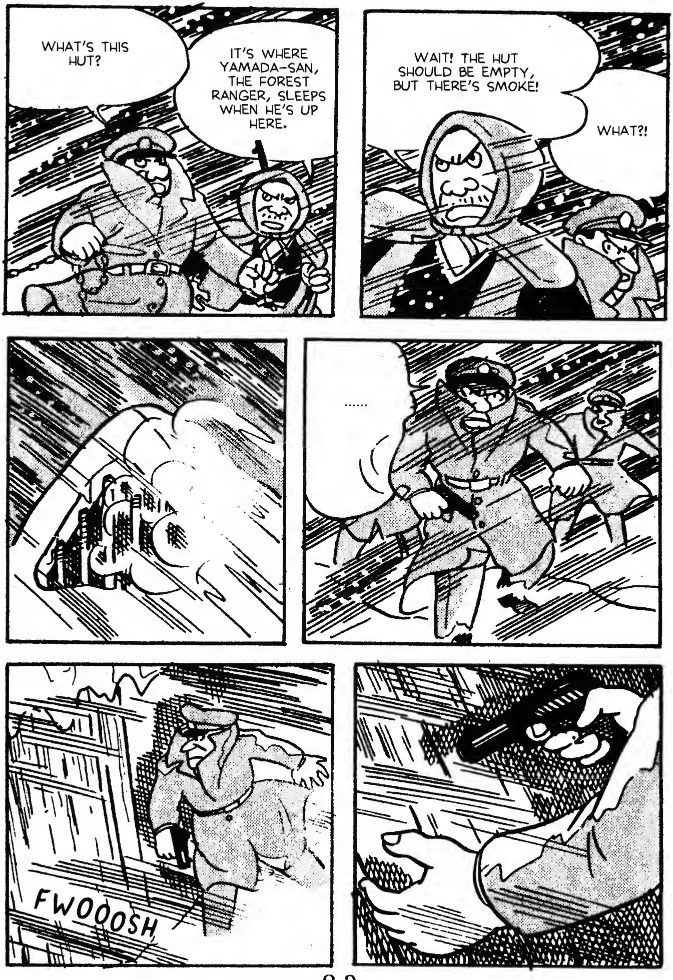

FWOOSH
THERE WAS BLOOD ON MY HANDS... AND THEY FOUND MY FINGERPRINTS ON THE DAGGER.
......
HMMM...SO THAT'S HOW YOU ENDED UP CUFFED TO ME AND HEADED FOR THE SLAMMER...

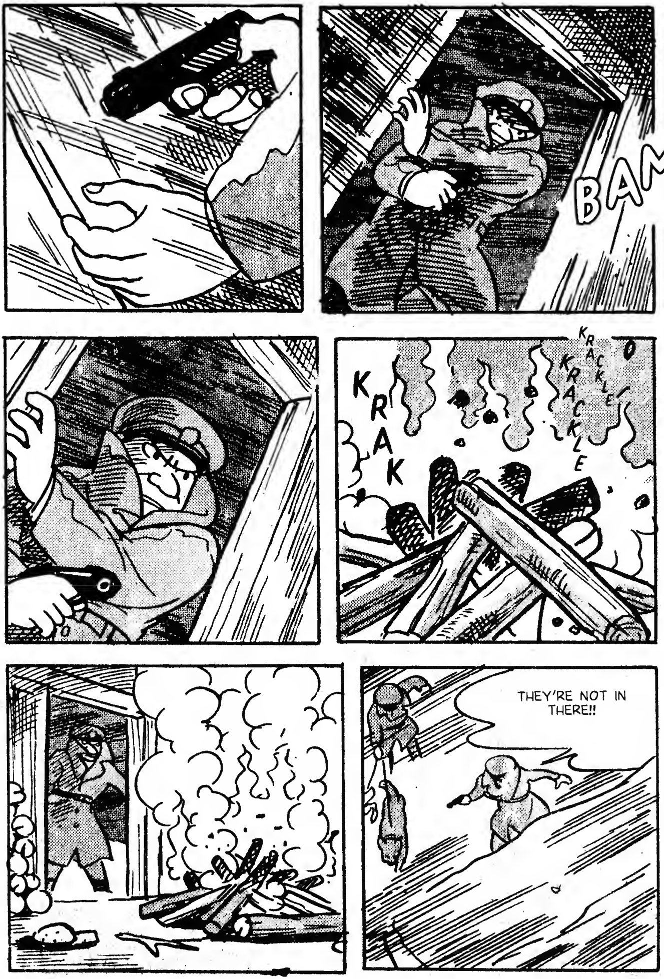

ARGH...IT'S ALL OVER FOR ME...I'M A CRIMINAL! THERE'S NO HOPE FOR MY FUTURE!
IT'S NOT EASY MAKING SOMETHING OF YOURSELF ONCE YOU'VE DONE TIME. PEOPLE JUST DON'T GIVE YOU A CHANCE.
ONCE YOU'RE BRANDED AS A "CRIMINAL," WELL...THAT'S A LABEL THAT'S NEVER GOING TO COME OFF. YOU'RE FINISHED THEN.
THE PAST IS LIKE QUICKSAND--THE HARDER YOU TRY TO GET OUT, THE DEEPER YOU SINK IN.
EVERY TIME I GOT THROWN INTO JAIL, I'D SWEAR TO MYSELF THAT I'D GO STRAIGHT WHEN I GOT OUT. AND BELIEVE ME, I TRIED...
...BUT IT WAS USELESS. A TOTAL WASTE OF TIME.

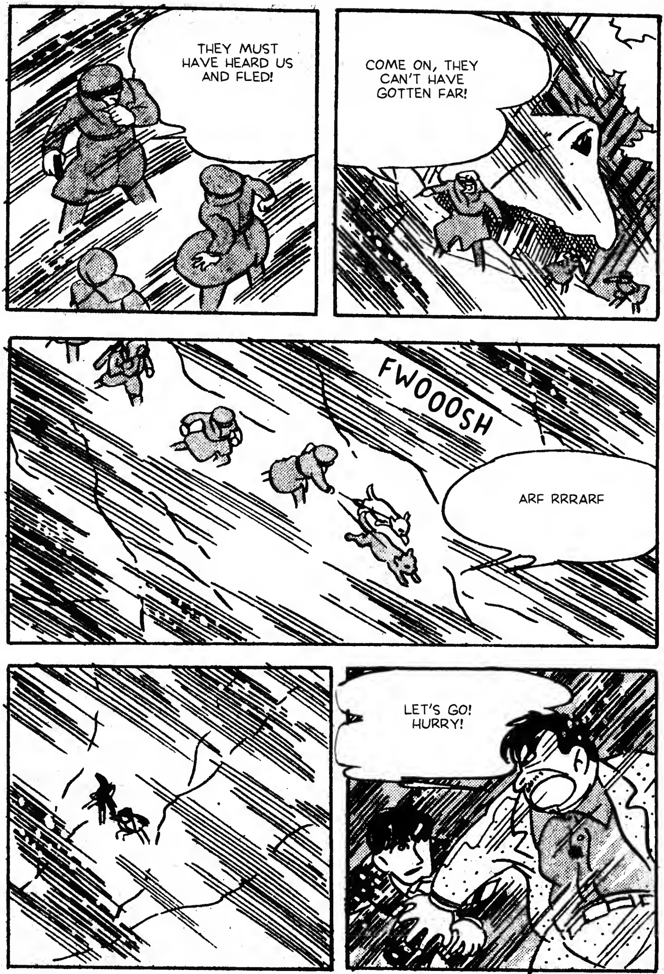

WELL, I'M SICK OF IT! I'VE HAD ENOUGH OF JAIL! I'M GETTING AWAY THIS TIME, NO MATTER WHAT!
KRAK
KRACKLE
KRACKLE
...THAT GIRL FROM THE CIRCUS- -SAEKO-CHAN, RIGHT?
BET THE POOR GIRL'S CRYING HER EYES OUT, AFTER WHAT HAPPENED.
THAT'S WHAT'S BEEN WEIGHING ON MY MIND.
IF ONLY I COULD SEE HER, EVEN JUST FOR A MOMENT, TO TELL HER HOW SORRY I AM...
FWOOOSH

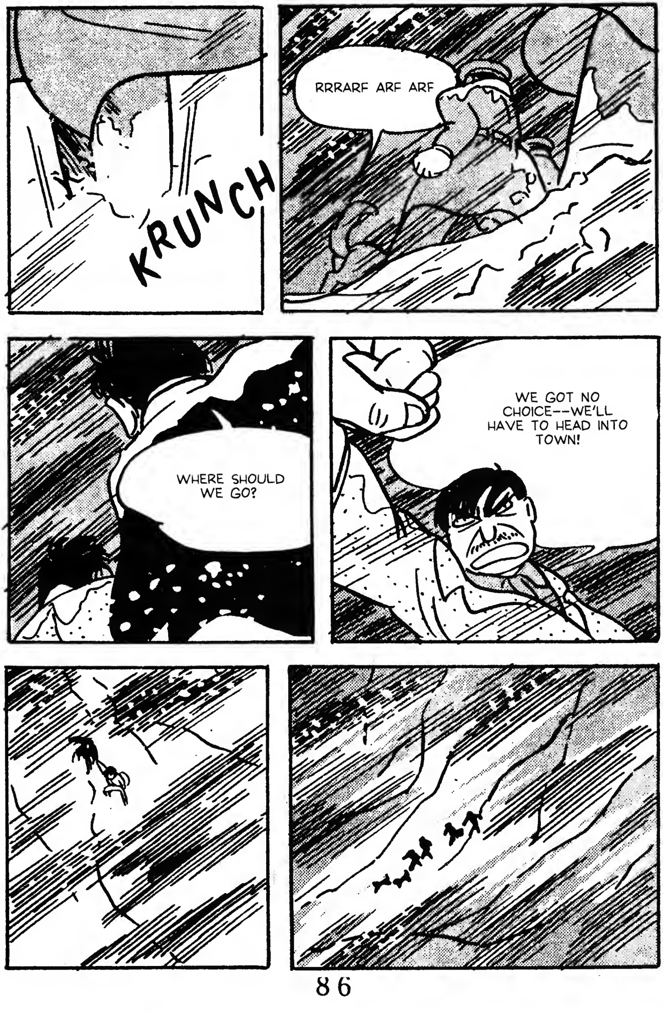

KRAK
KRAK
?
SHH!
FWOOOSH
ARF
ARF

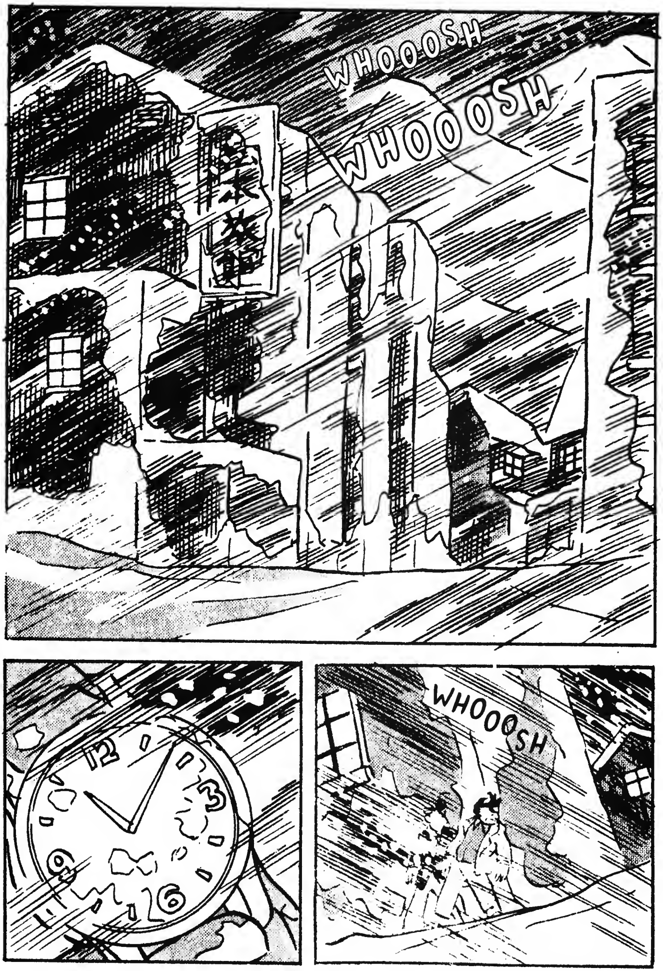

RRRARF ARF ARF
FWOOOSH
ARF ARF
THAT'S GOTTA BE THE COPS.
RRRARF ARF ARF
FWOOOSH

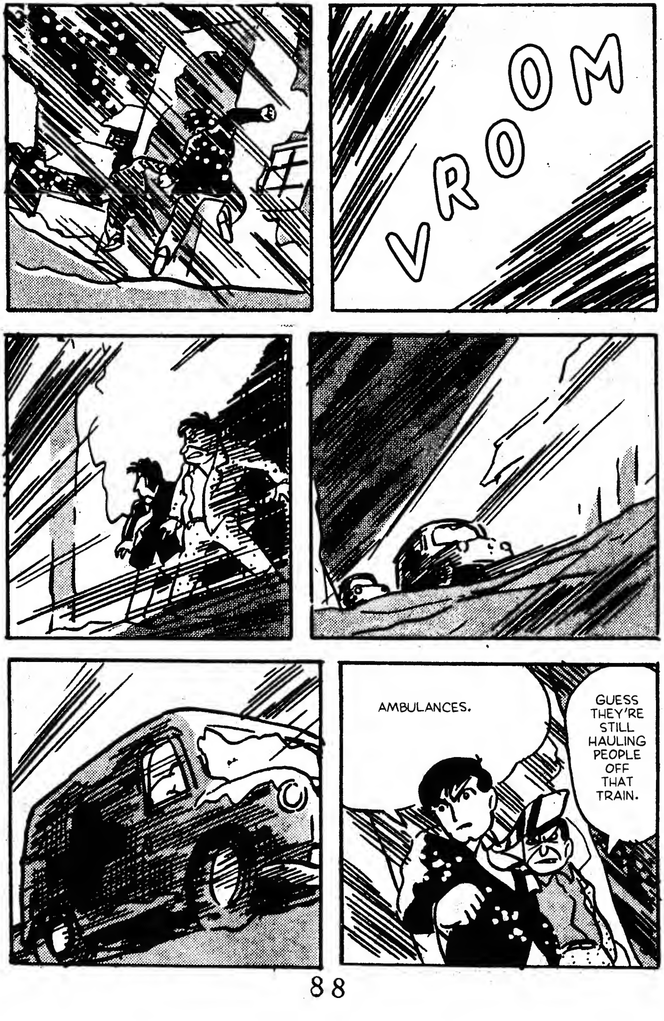

WHAT'S THIS HUT?
IT'S WHERE YAMADA-SAN, THE FOREST RANGER, SLEEPS WHEN HE'S UP HERE.
WAIT! THE HUT SHOULD BE EMPTY, BUT THERE'S SMOKE!
WHAT?!
......
FWOOOSH

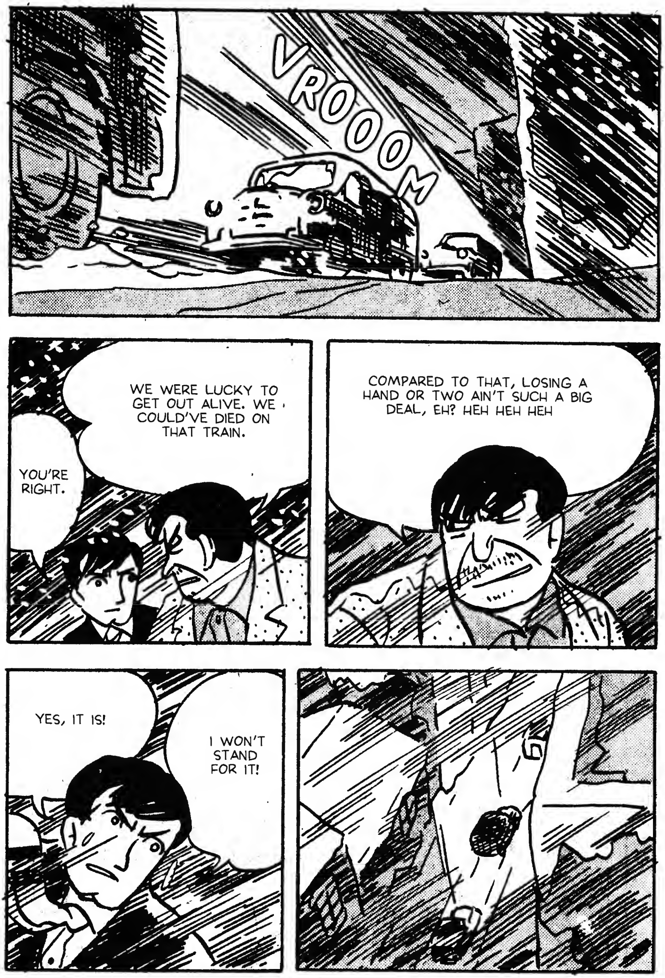

BAM
KRAK
KRACKLE
KRACKLE
THEY'RE NOT IN THERE!!

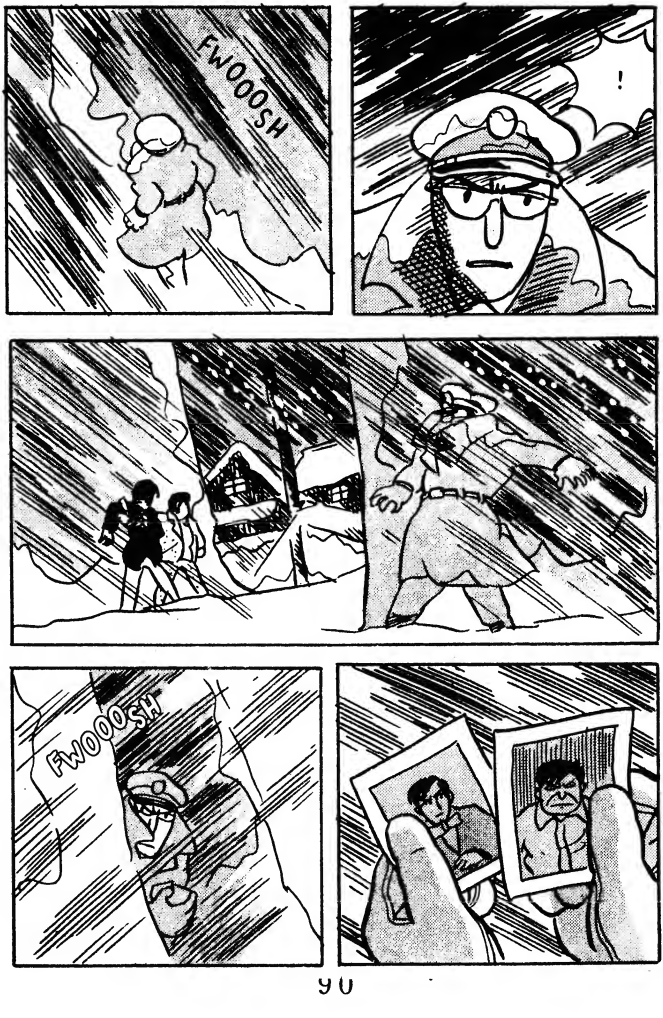

THEY MUST HAVE HEARD US AND FLED!
COME ON, THEY CAN'T HAVE GOTTEN FAR!
FWOOOSH
ARF RRRARF
LET'S GO! HURRY!

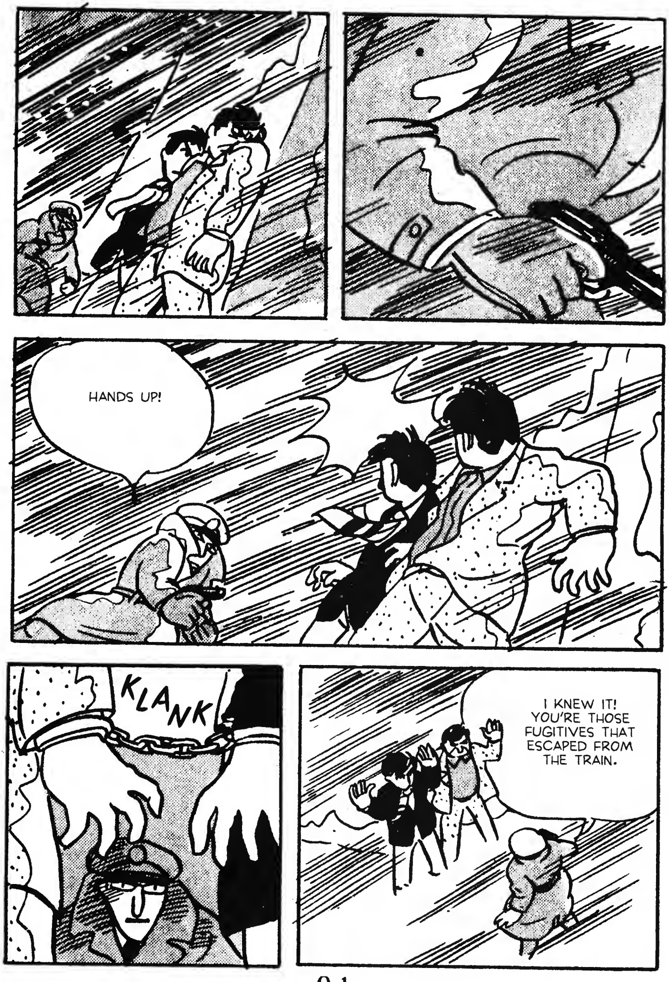

KRUNCH
RRRARF ARF ARF
WHERE SHOULD WE GO?
WE GOT NO CHOICE--WE'LL HAVE TO HEAD INTO TOWN!

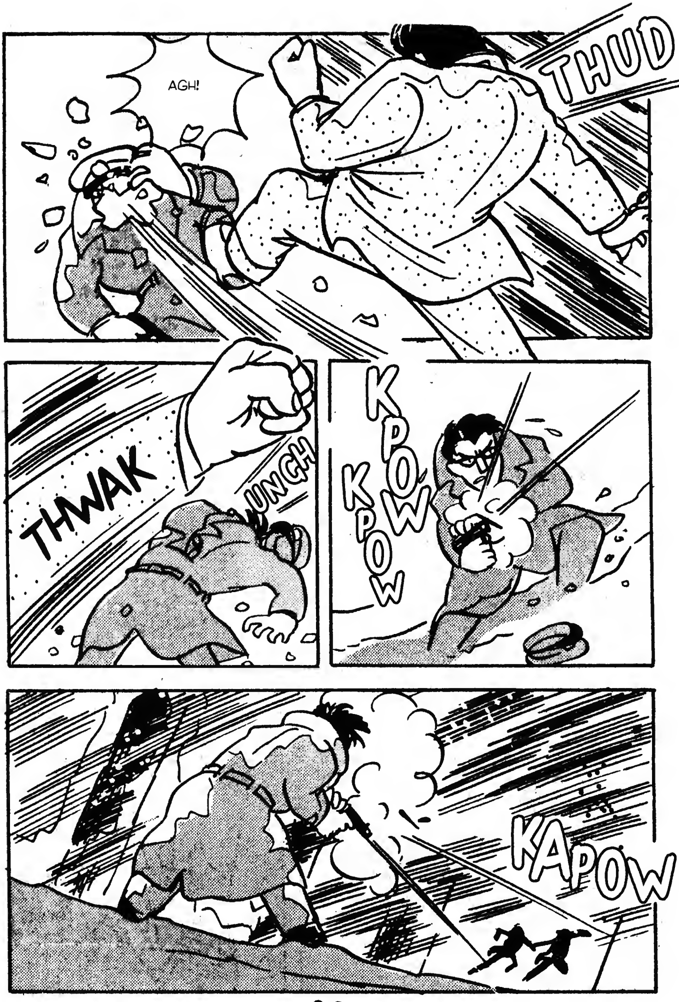

WHOOOSH
WHOOOSH
WHOOOSH

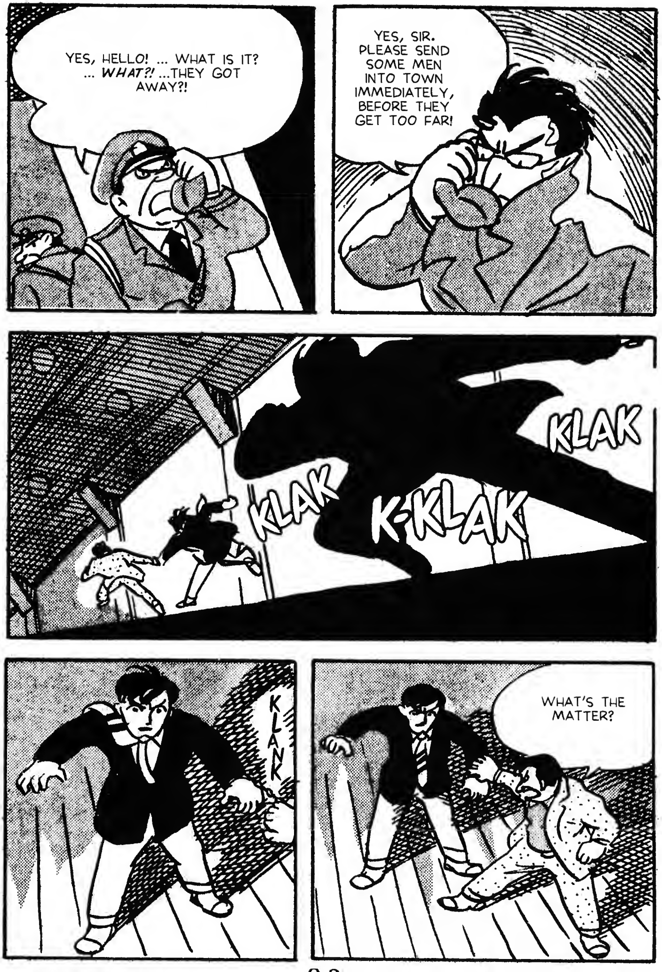

VROOM
AMBULANCES.
GUESS THEY'RE STILL HAULING PEOPLE OFF THAT TRAIN.

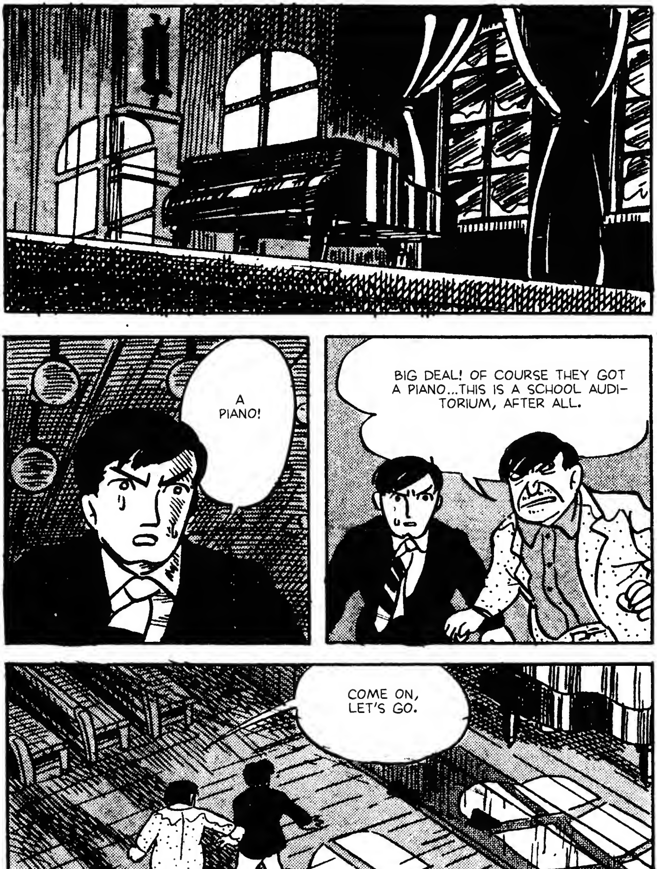

VROOOM
WE WERE LUCKY TO GET OUT ALIVE. WE COULD'VE DIED ON THAT TRAIN.
YOU'RE RIGHT.
COMPARED TO THAT, LOSING A HAND OR TWO AIN'T SUCH A BIG DEAL, EH? HEH HEH HEH
YES, IT IS!
I WON'T STAND FOR IT!

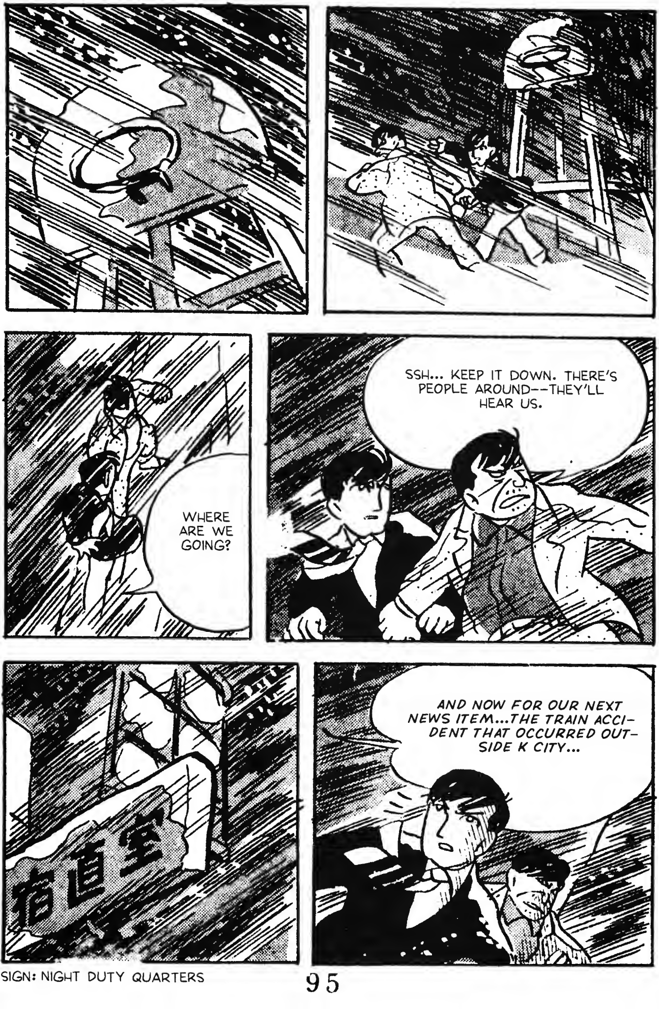

!
FWOOOSH
FWOOOSH


HANDS UP!
KLANK
I KNEW IT! YOU'RE THOSE FUGITIVES THAT ESCAPED FROM THE TRAIN.

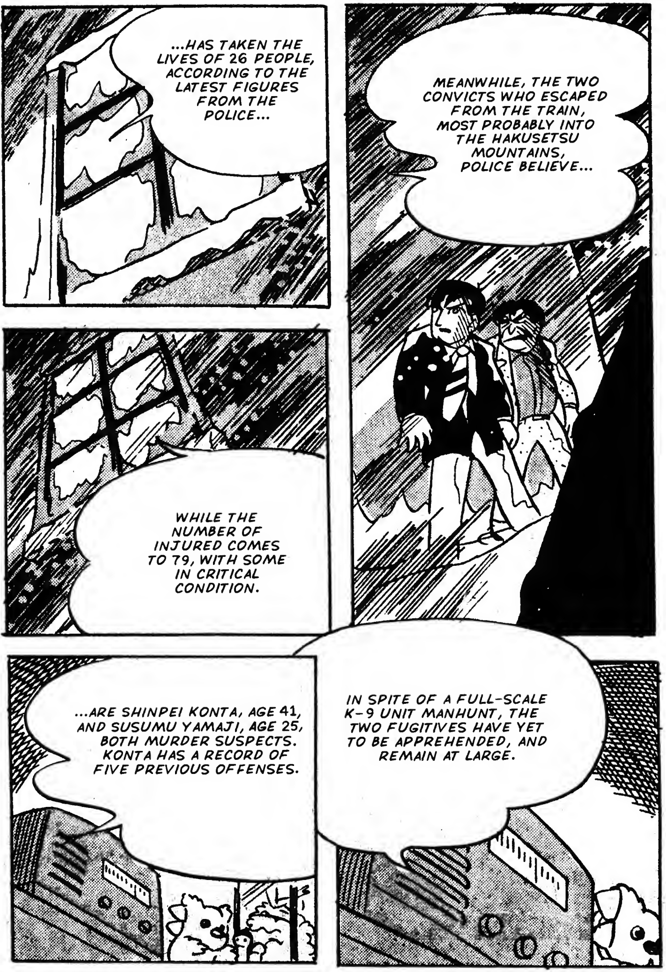

AGH!
THUD
THWAK
UNCH
KPOW
KPOW
KAPOW

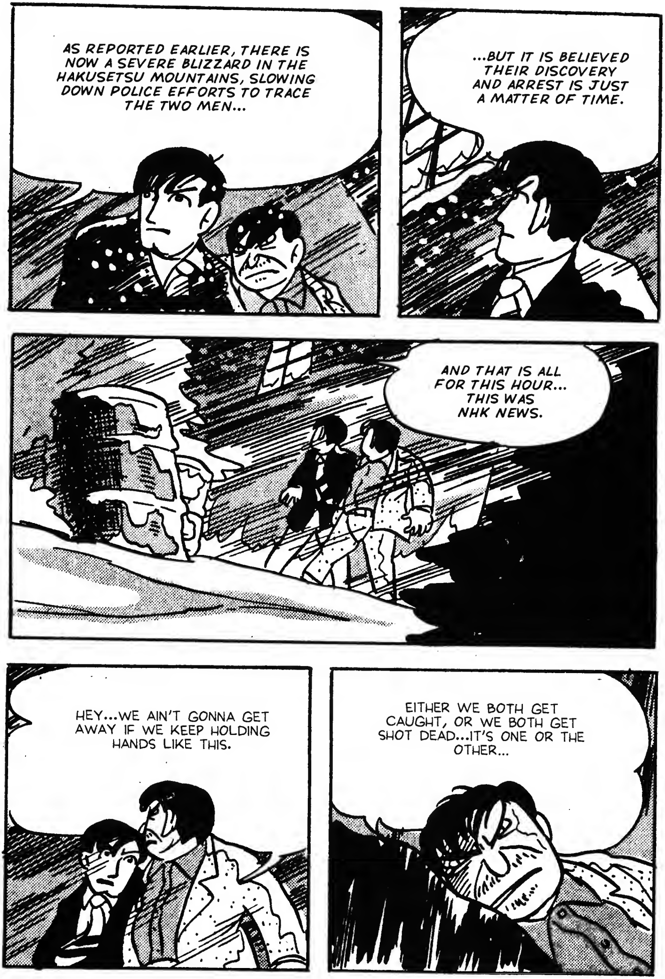

YES, HELLO! ... WHAT IS IT? ... *WHAT?!* ...THEY GOT AWAY?!
YES, SIR. PLEASE SEND SOME MEN INTO TOWN IMMEDIATELY, BEFORE THEY GET TOO FAR!
KLAK
K-KLAK
KLAK
KLANK
WHAT'S THE MATTER?

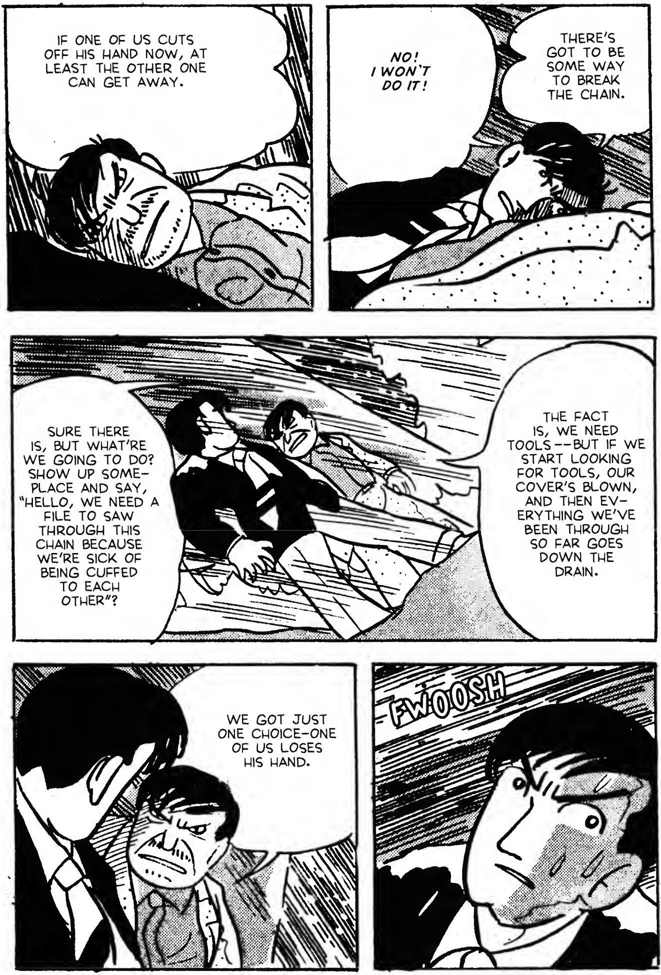

A PIANO!
BIG DEAL! OF COURSE THEY GOT A PIANO...THIS IS A SCHOOL AUDITORIUM, AFTER ALL.
COME ON, LET'S GO.

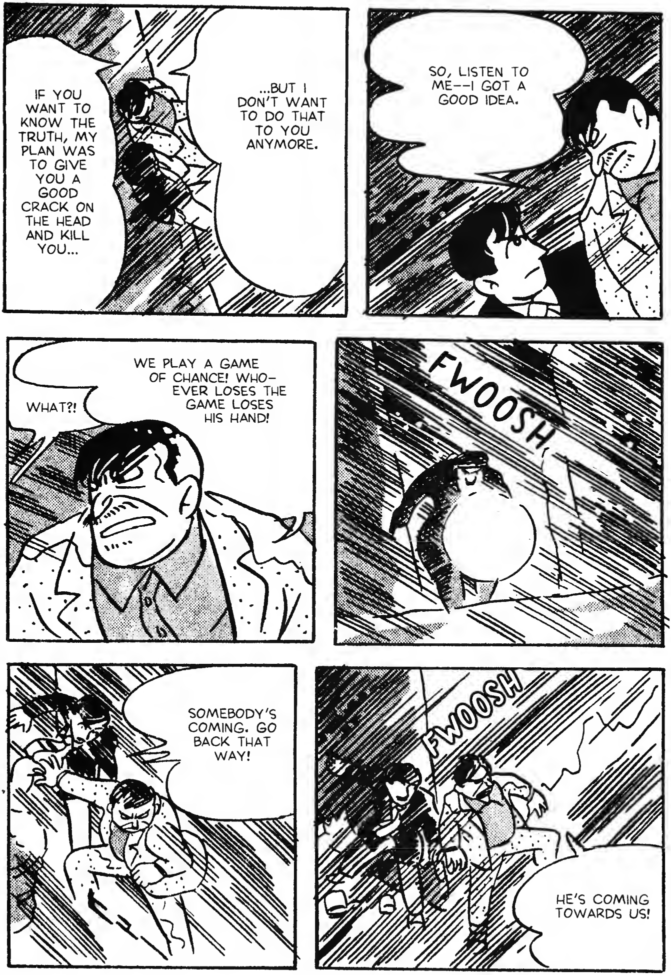

WHERE ARE WE GOING?
SSH... KEEP IT DOWN. THERE'S PEOPLE AROUND--THEY'LL HEAR US.
宿直室
AND NOW FOR OUR NEXT NEWS ITEM...THE TRAIN ACCIDENT THAT OCCURRED OUTSIDE K CITY...

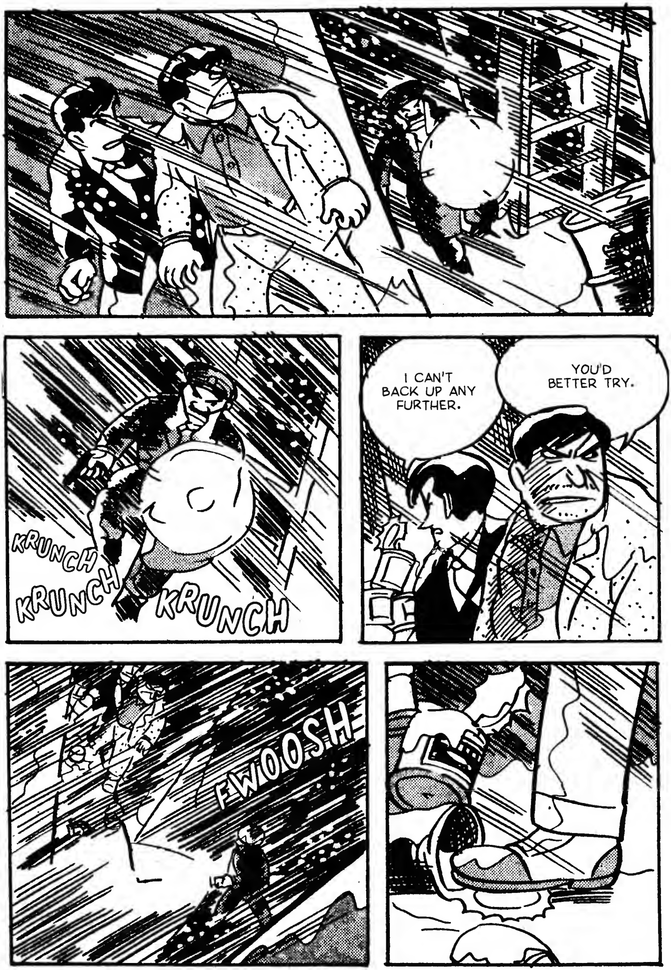
SIGN: NIGHT DUTY QUARTERS

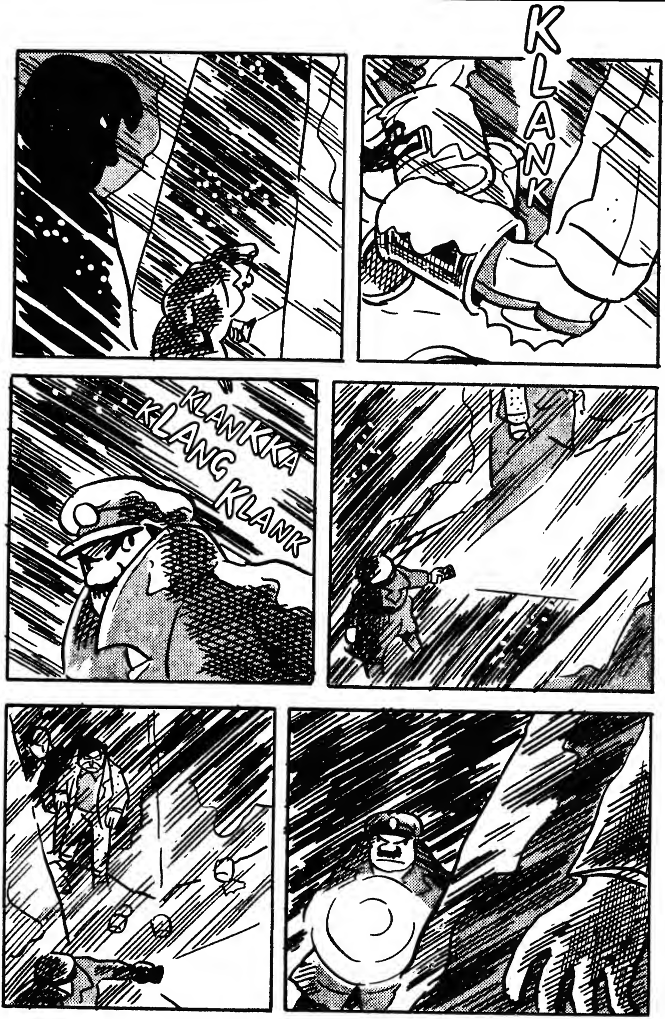

...HAS TAKEN THE LIVES OF 26 PEOPLE, ACCORDING TO THE LATEST FIGURES FROM THE POLICE...
WHILE THE NUMBER OF INJURED COMES TO 79, WITH SOME IN CRITICAL CONDITION.
MEANWHILE, THE TWO CONVICTS WHO ESCAPED FROM THE TRAIN, MOST PROBABLY INTO THE HAKUSETSU MOUNTAINS, POLICE BELIEVE...
...ARE SHINPEI KONTA, AGE 41, AND SUSUMU YAMAJI, AGE 25, BOTH MURDER SUSPECTS. KONTA HAS A RECORD OF FIVE PREVIOUS OFFENSES.
IN SPITE OF A FULL-SCALE K-9 UNIT MANHUNT, THE TWO FUGITIVES HAVE YET TO BE APPREHENDED, AND REMAIN AT LARGE.

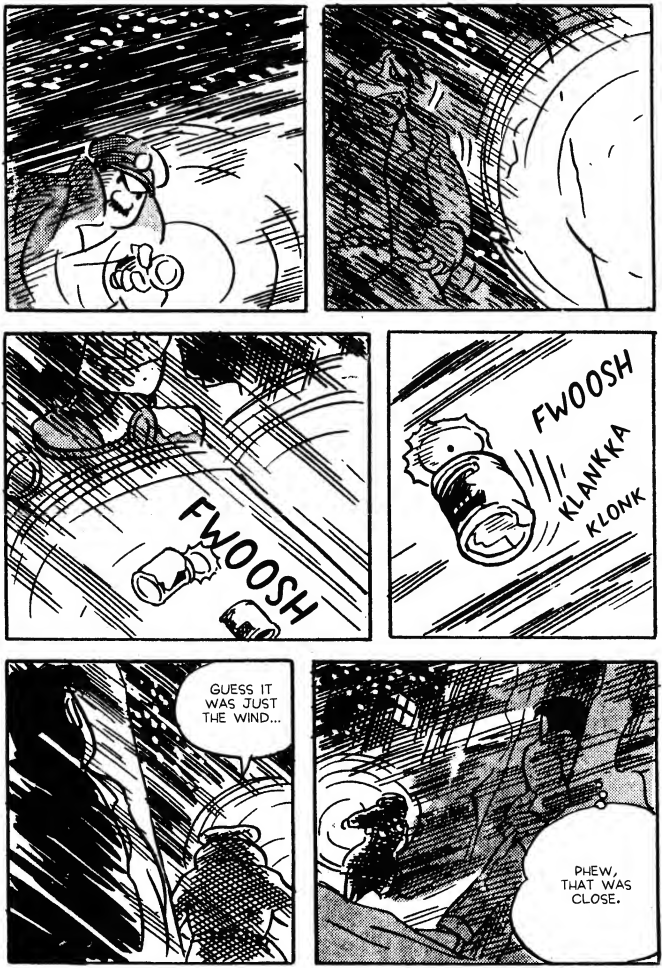

AS REPORTED EARLIER, THERE IS NOW A SEVERE BLIZZARD IN THE HAKUSETSU MOUNTAINS, SLOWING DOWN POLICE EFFORTS TO TRACE THE TWO MEN...
...BUT IT IS BELIEVED THEIR DISCOVERY AND ARREST IS JUST A MATTER OF TIME.
AND THAT IS ALL FOR THIS HOUR... THIS WAS NHK NEWS.
HEY...WE AIN'T GONNA GET AWAY IF WE KEEP HOLDING HANDS LIKE THIS.
EITHER WE BOTH GET CAUGHT, OR WE BOTH GET SHOT DEAD...IT'S ONE OR THE OTHER...

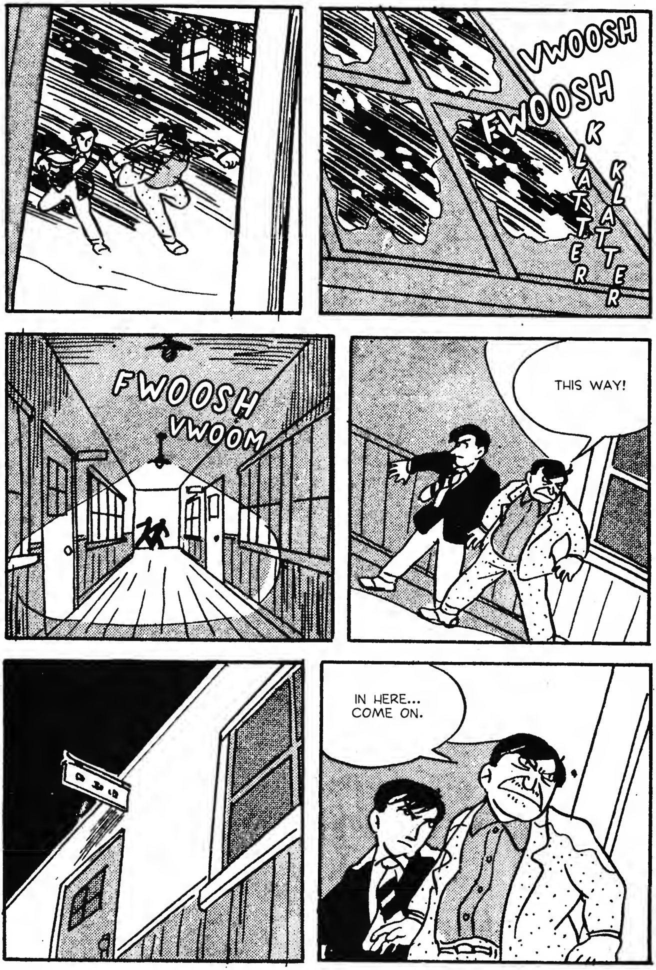

IF ONE OF US CUTS OFF HIS HAND NOW, AT LEAST THE OTHER ONE CAN GET AWAY.
NO! I WON'T DO IT!
THERE'S GOT TO BE SOME WAY TO BREAK THE CHAIN.
SURE THERE IS, BUT WHAT'RE WE GOING TO DO? SHOW UP SOME-PLACE AND SAY, "HELLO, WE NEED A FILE TO SAW THROUGH THIS CHAIN BECAUSE WE'RE SICK OF BEING CUFFED TO EACH OTHER"?
THE FACT IS, WE NEED TOOLS--BUT IF WE START LOOKING FOR TOOLS, OUR COVER'S BLOWN, AND THEN EVERYTHING WE'VE BEEN THROUGH SO FAR GOES DOWN THE DRAIN.
WE GOT JUST ONE CHOICE-ONE OF US LOSES HIS HAND.
FWOOSH

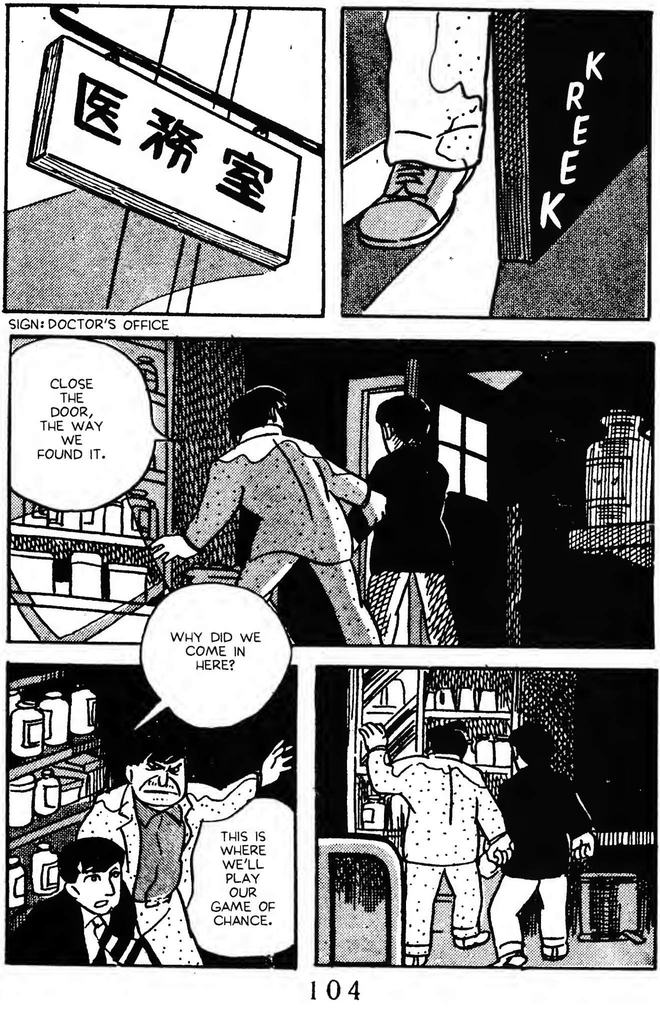

IF YOU WANT TO KNOW THE TRUTH, MY PLAN WAS TO GIVE YOU A GOOD CRACK ON THE HEAD AND KILL YOU...
...BUT I DON'T WANT TO DO THAT TO YOU ANYMORE.
SO, LISTEN TO ME--I GOT A GOOD IDEA.
WE PLAY A GAME OF CHANCE! WHOEVER LOSES THE GAME LOSES HIS HAND!
WHAT?!
FWOOSH
SOMEBODY'S COMING. GO BACK THAT WAY!
FWOOSH
HE'S COMING TOWARDS US!

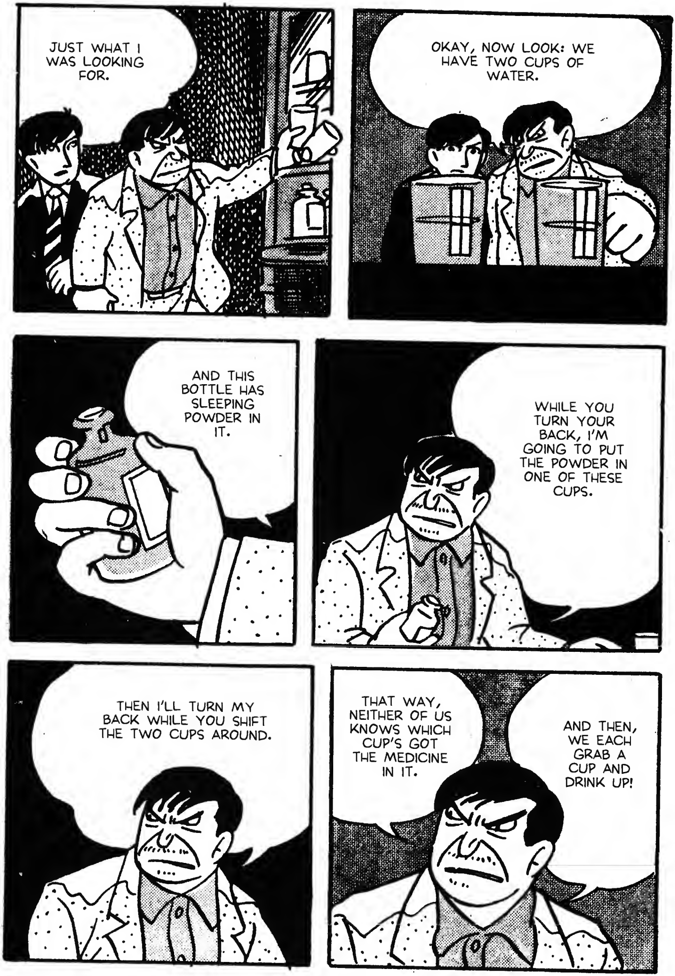

KRUNCH
KRUNCH
KRUNCH
I CAN'T BACK UP ANY FURTHER.
YOU'D BETTER TRY.
FWOOSH

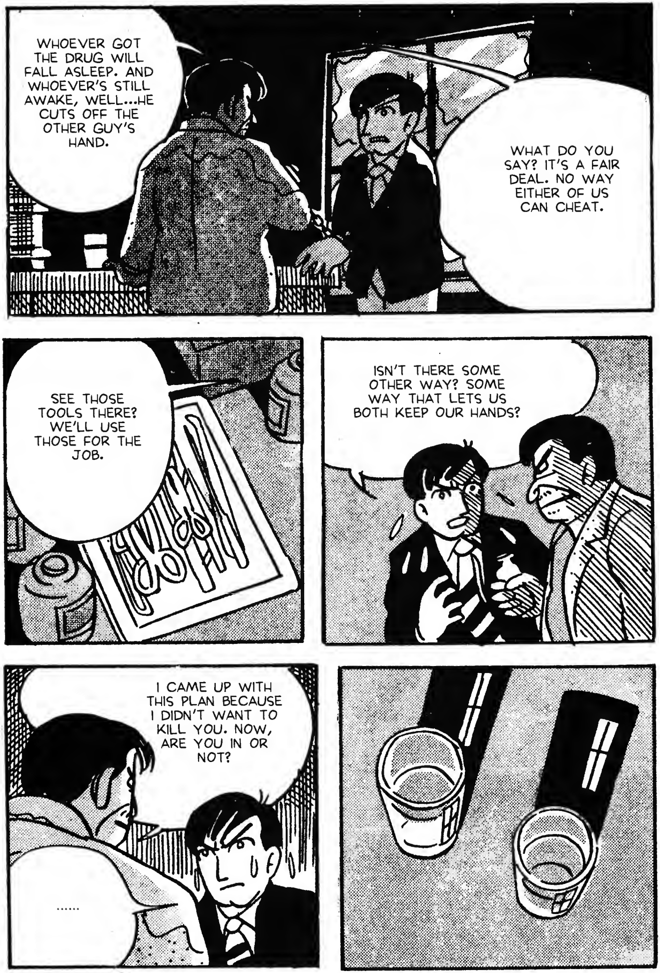

KLANK
KLANKKA
KLANG
KLANK

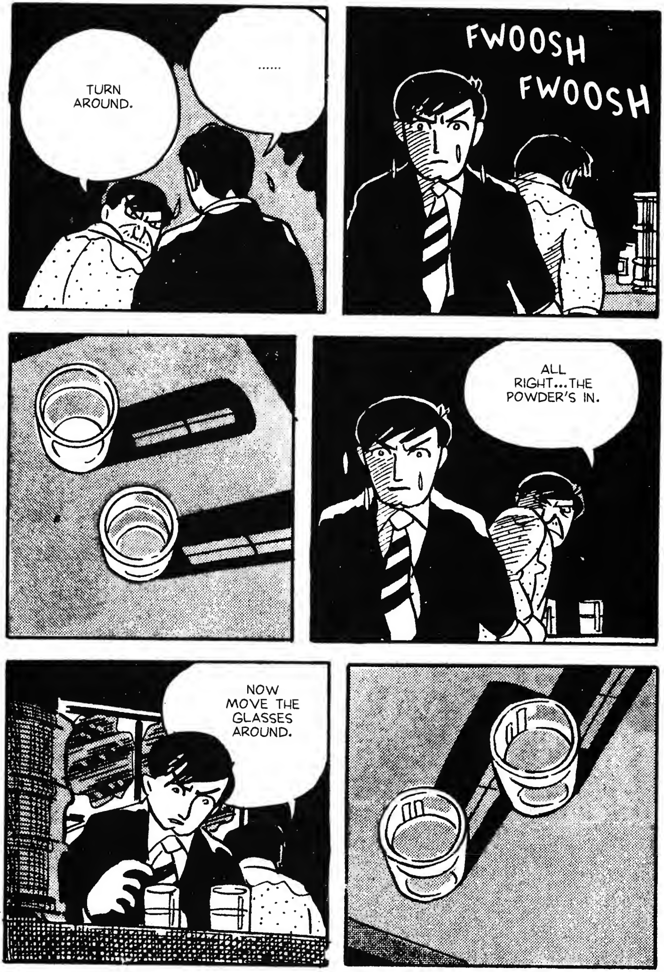

FWOOSH
FWOOSH
KLANKKA
KLONK
GUESS IT WAS JUST THE WIND...
PHEW, THAT WAS CLOSE.

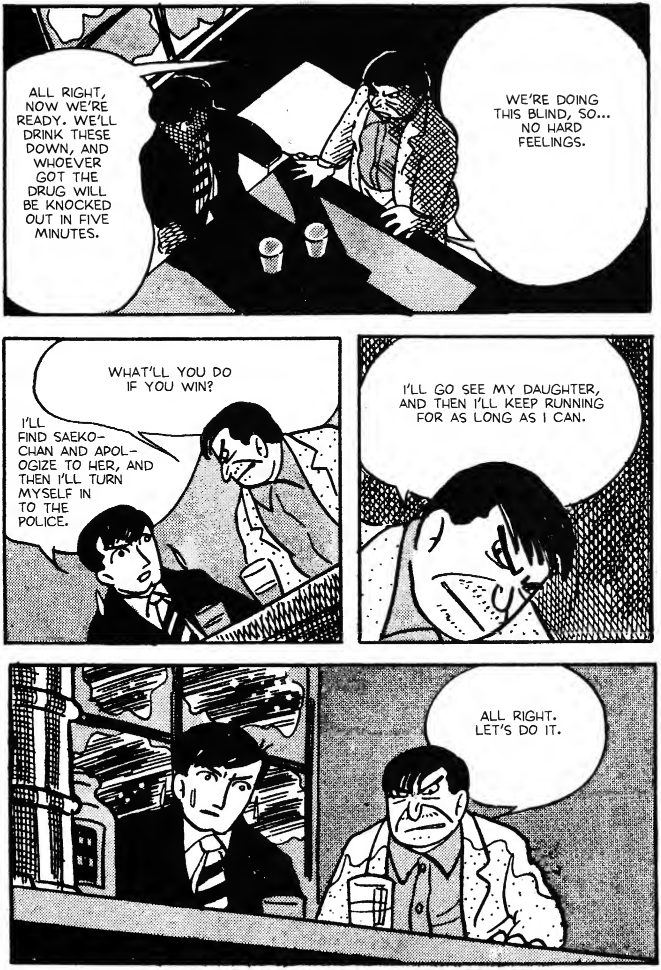

VWOOSH
FWOOSH
KLATTER
KLATTER
FWOOSH
VWOOM
THIS WAY!
IN HERE...
COME ON.

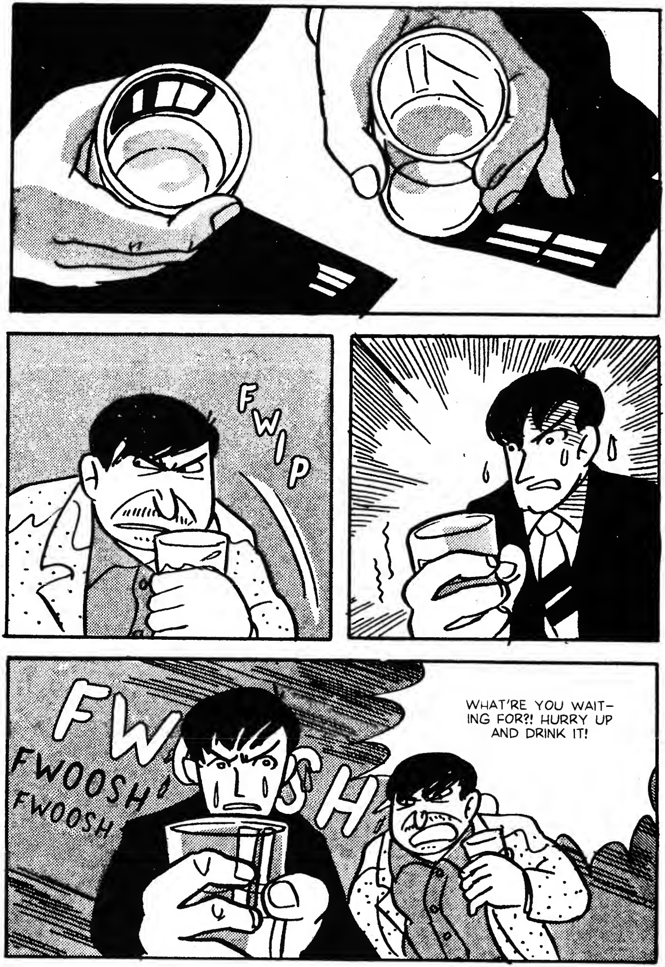

医務室
SIGN: DOCTOR'S OFFICE
KREEK
CLOSE THE DOOR, THE WAY WE FOUND IT.
WHY DID WE COME IN HERE?
THIS IS WHERE WE'LL PLAY OUR GAME OF CHANCE.

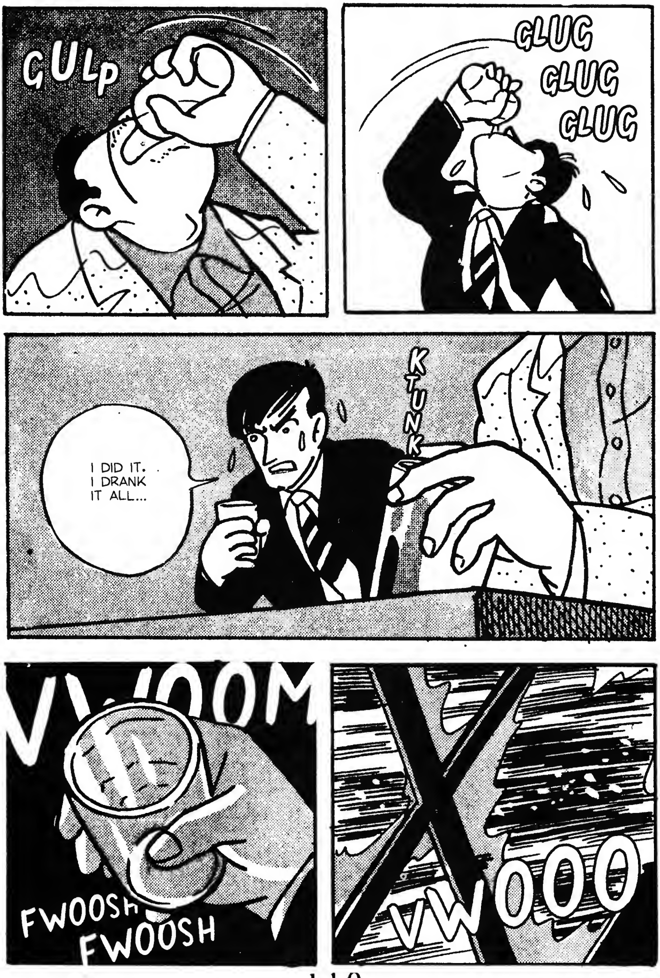

JUST WHAT I WAS LOOKING FOR.
OKAY, NOW LOOK: WE HAVE TWO CUPS OF WATER.
AND THIS BOTTLE HAS SLEEPING POWDER IN IT.
WHILE YOU TURN YOUR BACK, I'M GOING TO PUT THE POWDER IN ONE OF THESE CUPS.
THEN I'LL TURN MY BACK WHILE YOU SHIFT THE TWO CUPS AROUND.
THAT WAY, NEITHER OF US KNOWS WHICH CUP'S GOT THE MEDICINE IN IT.
AND THEN, WE EACH GRAB A CUP AND DRINK UP!

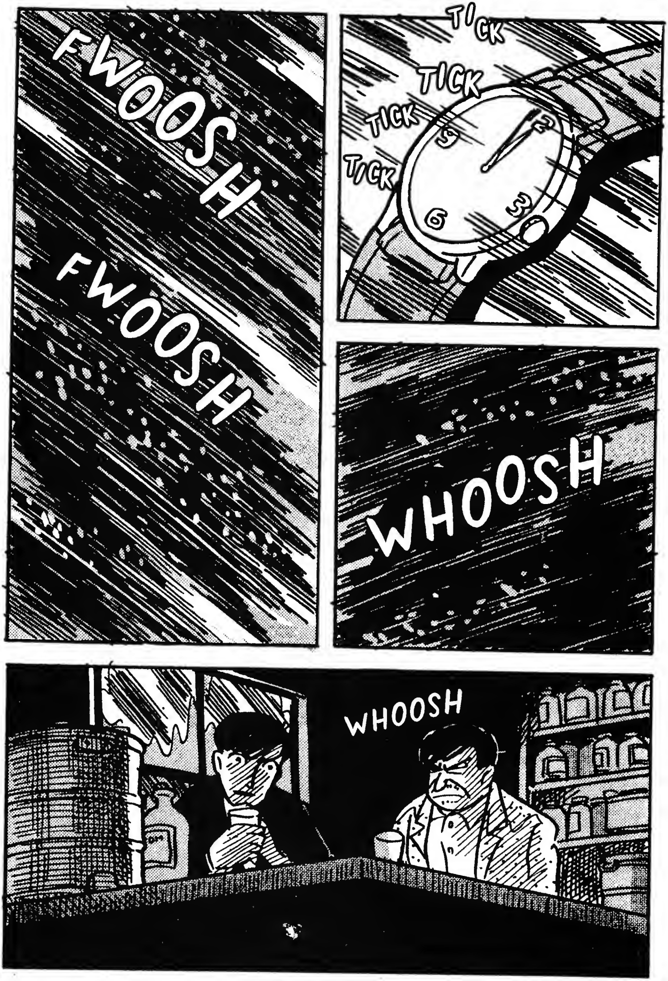

WHOEVER GOT THE DRUG WILL FALL ASLEEP. AND WHOEVER'S STILL AWAKE, WELL...HE CUTS OFF THE OTHER GUY'S HAND.
WHAT DO YOU SAY? IT'S A FAIR DEAL. NO WAY EITHER OF US CAN CHEAT.
SEE THOSE TOOLS THERE? WE'LL USE THOSE FOR THE JOB.
ISN'T THERE SOME OTHER WAY? SOME WAY THAT LETS US BOTH KEEP OUR HANDS?
I CAME UP WITH THIS PLAN BECAUSE I DIDN'T WANT TO KILL YOU. NOW, ARE YOU IN OR NOT?
......

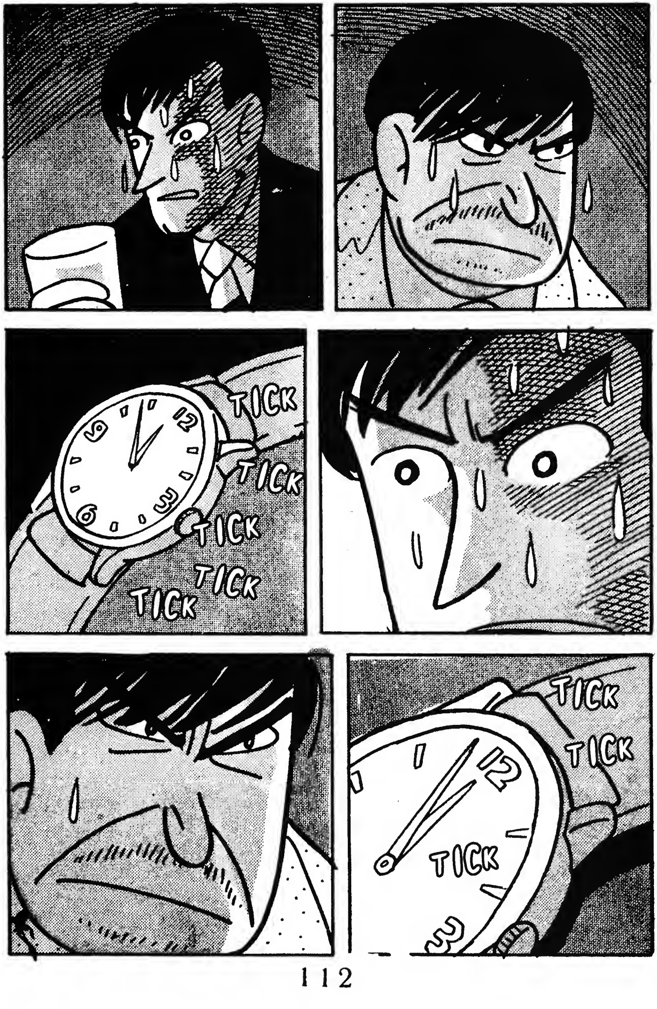

TURN AROUND.
......
FWOOSH
FWOOSH
ALL RIGHT...THE POWDER'S IN.
NOW MOVE THE GLASSES AROUND.

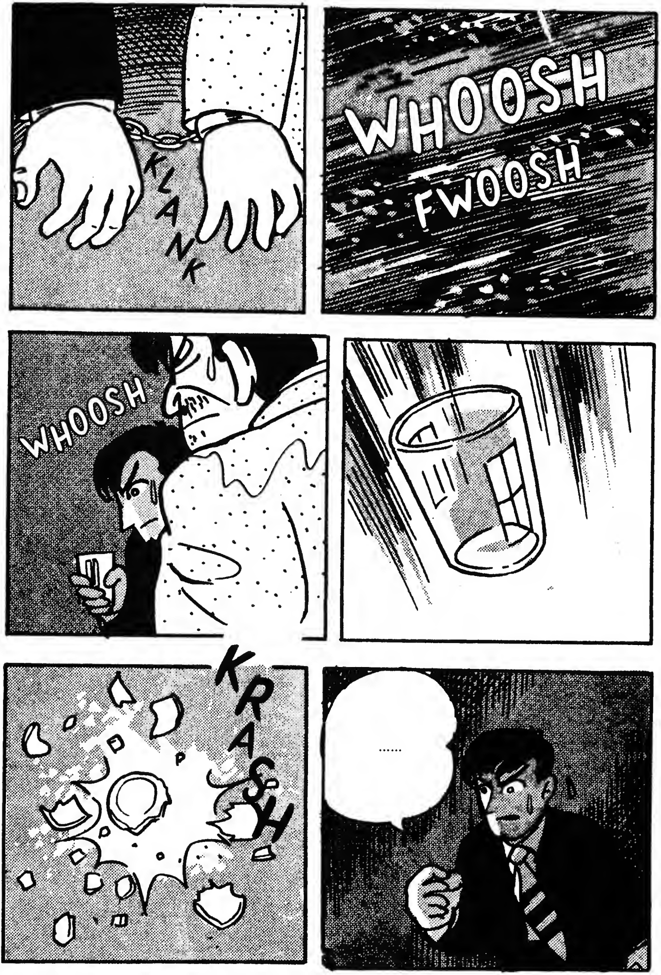

ALL RIGHT, NOW WE'RE READY. WE'LL DRINK THESE DOWN, AND WHOEVER GOT THE DRUG WILL BE KNOCKED OUT IN FIVE MINUTES.
WE'RE DOING THIS BLIND, SO... NO HARD FEELINGS.
WHAT'LL YOU DO IF YOU WIN?
I'LL FIND SAEKO-CHAN AND APOLOGIZE TO HER, AND THEN I'LL TURN MYSELF IN TO THE POLICE.
I'LL GO SEE MY DAUGHTER, AND THEN I'LL KEEP RUNNING FOR AS LONG AS I CAN.
ALL RIGHT. LET'S DO IT.

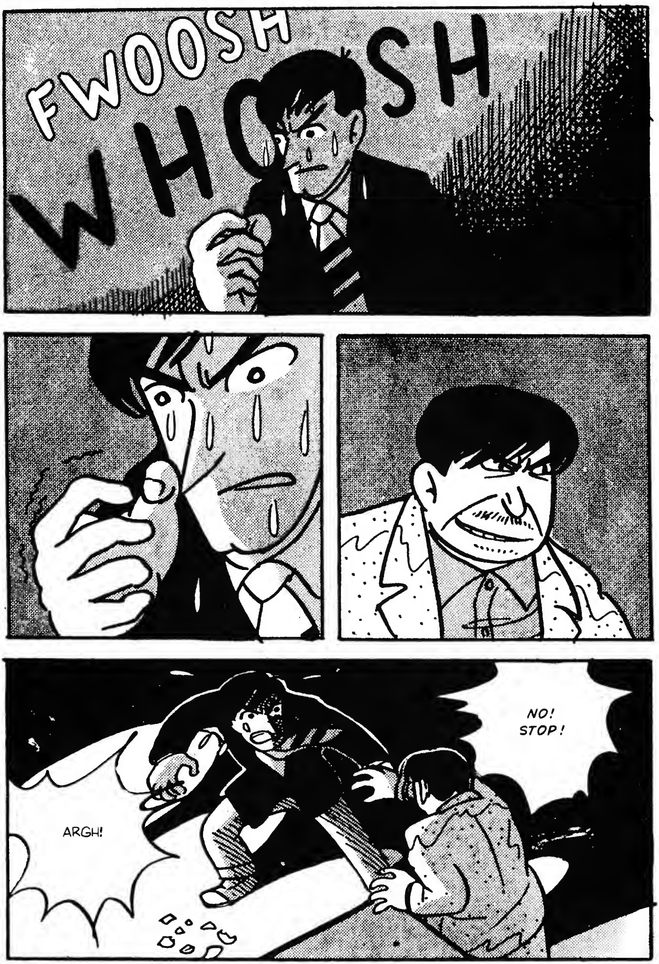

FWIP
FWOOSH
FWOOSH
FWOOSH
WHAT'RE YOU WAITING FOR?! HURRY UP AND DRINK IT!

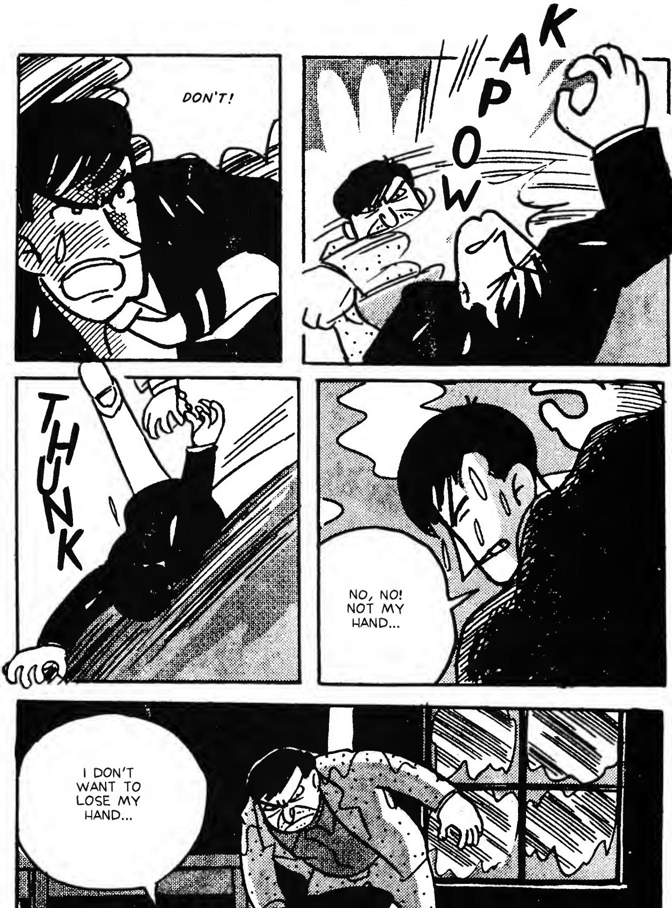

GULP
GLUG
GLUG
GLUG
KTUNK
I DID IT. I DRANK IT ALL...
VWOOM
FWOOSH
FWOOSH
VWOOO

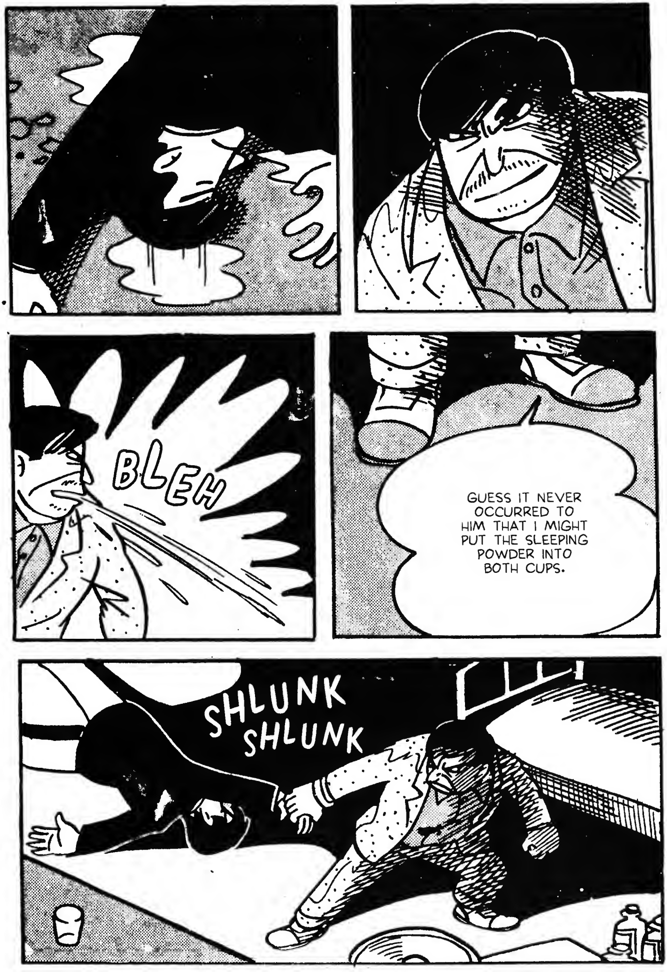

TICK
TICK
TICK
TICK
WHOOSH
FWOOSH
FWOOSH
WHOOSH

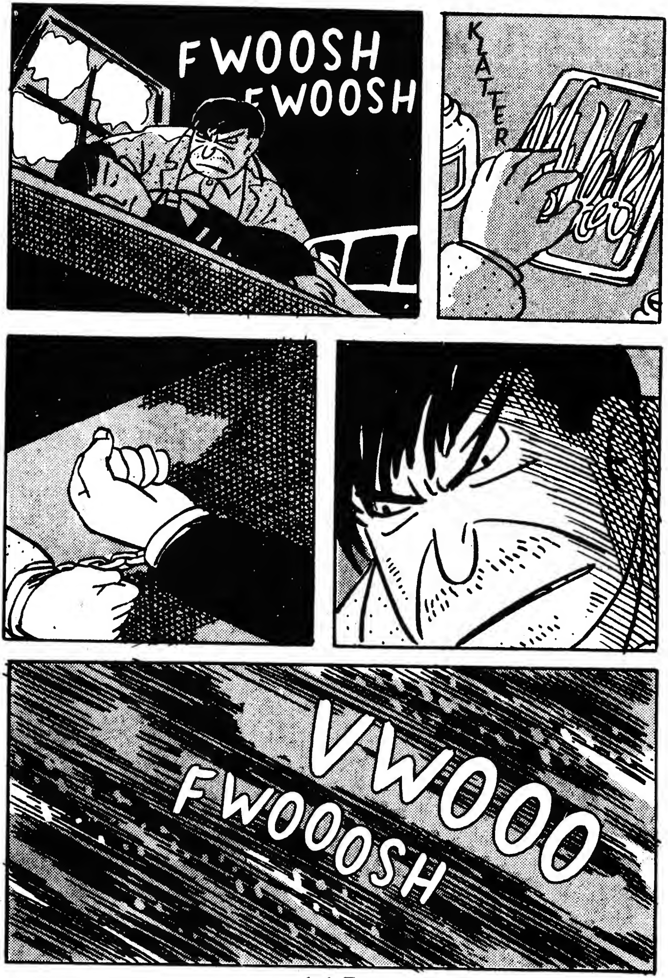

TICK
TICK
TICK
TICK
TICK
TICK
TICK
TICK

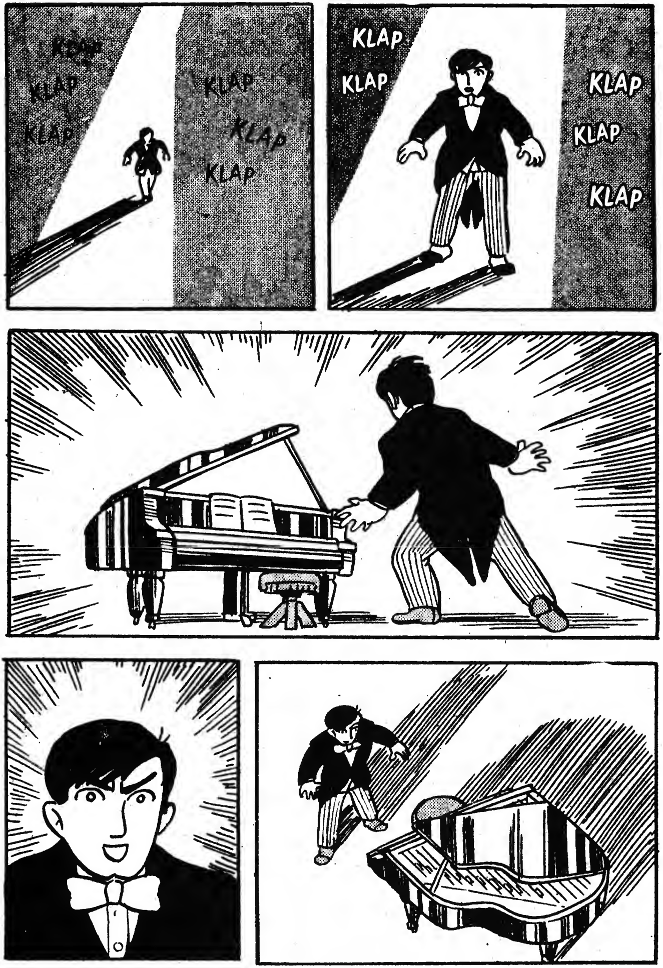

KLANK
WHOOSH
FWOOSH
WHOOSH
KRASH
......

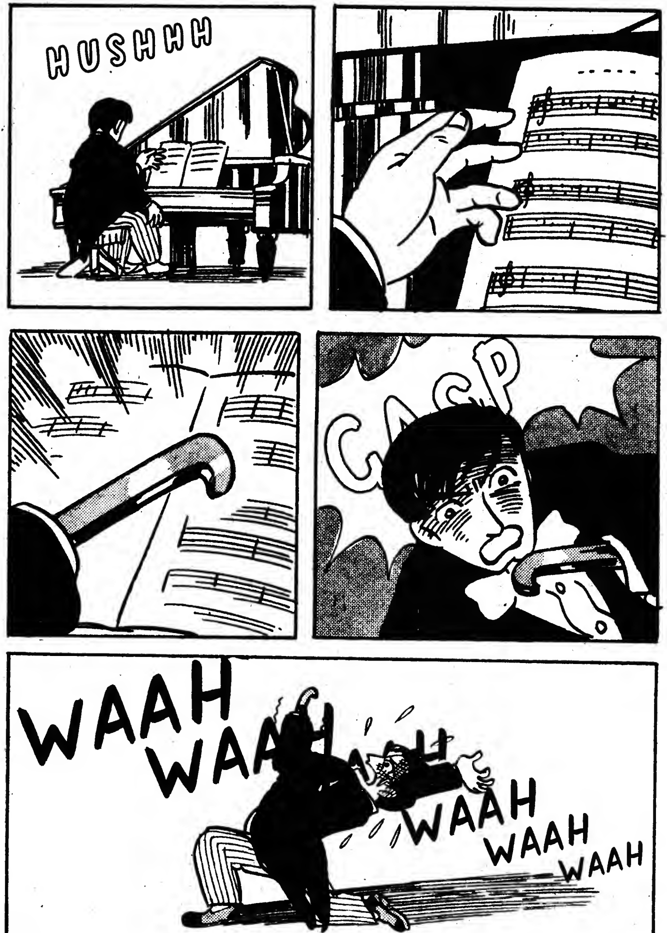

FWOOSH
WHOOSH
NO! STOP!
ARGH!

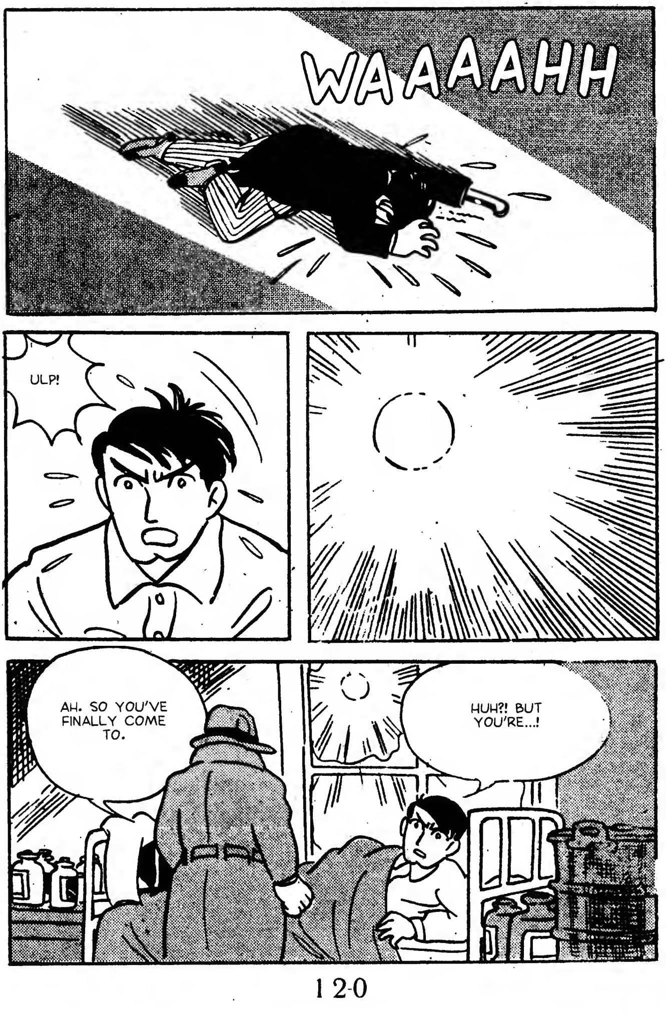

DON'T!
KA-POW
THUNK
NO, NO! NOT MY HAND...
I DON'T WANT TO LOSE MY HAND...

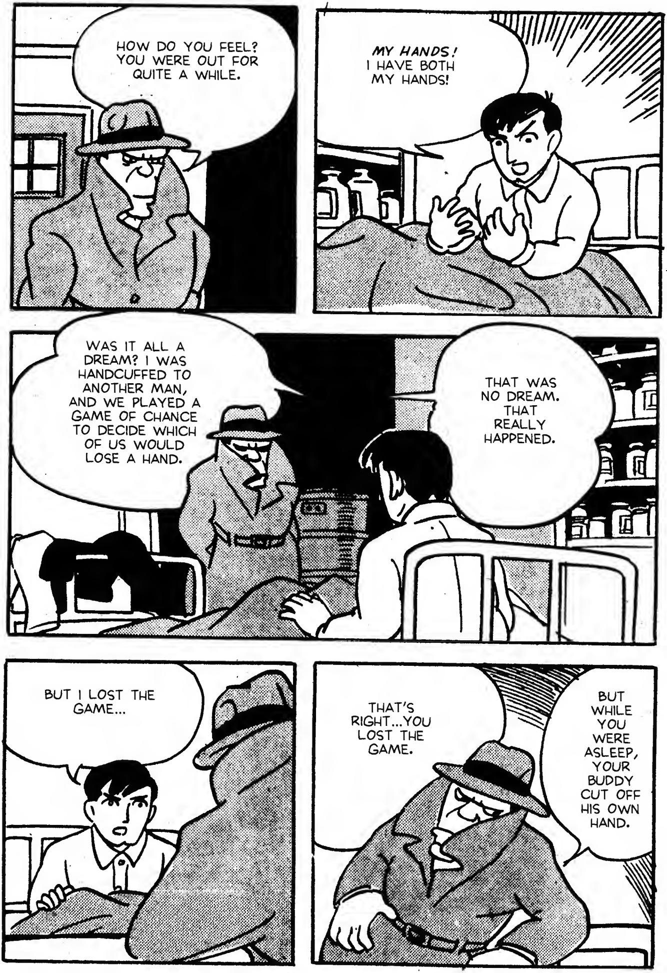

BLEH
GUESS IT NEVER OCCURRED TO HIM THAT I MIGHT PUT THE SLEEPING POWDER INTO BOTH CUPS.
SHLUNK SHLUNK

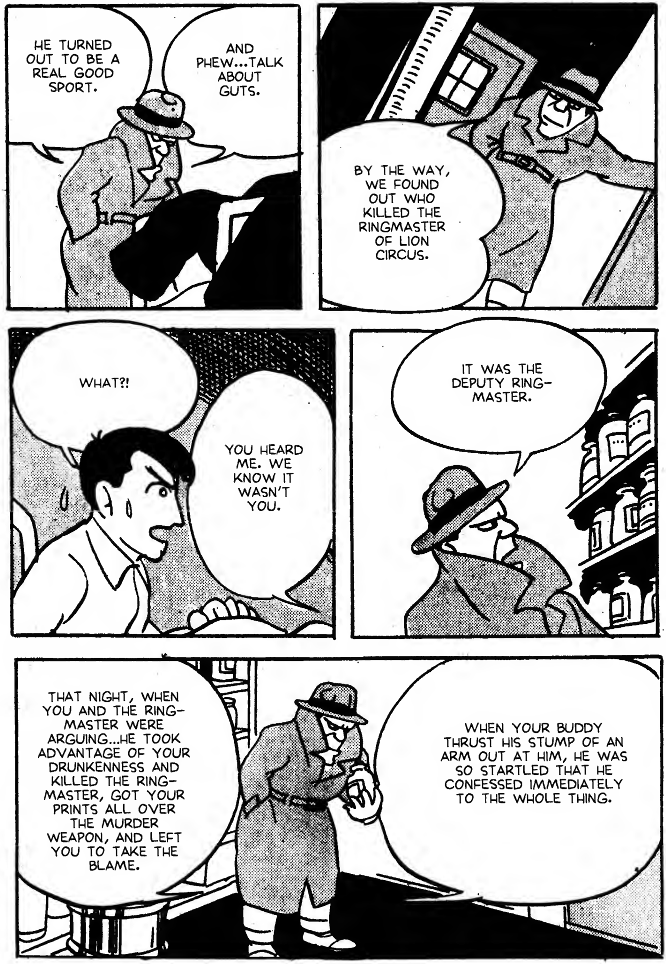

KLATTER
FWOOSH
FWOOSH
VWOOO
FWOOOSH

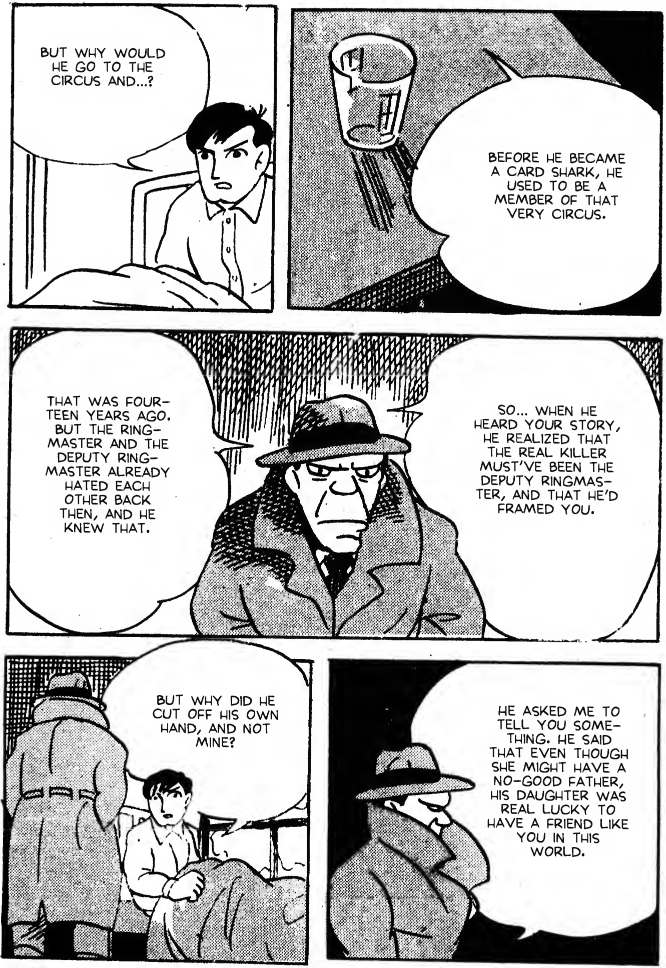

KLAP
KLAP
KLAP
KLAP
KLAP
KLAP
KLAP
KLAP
KLAP
KLAP
KLAP
KLAP

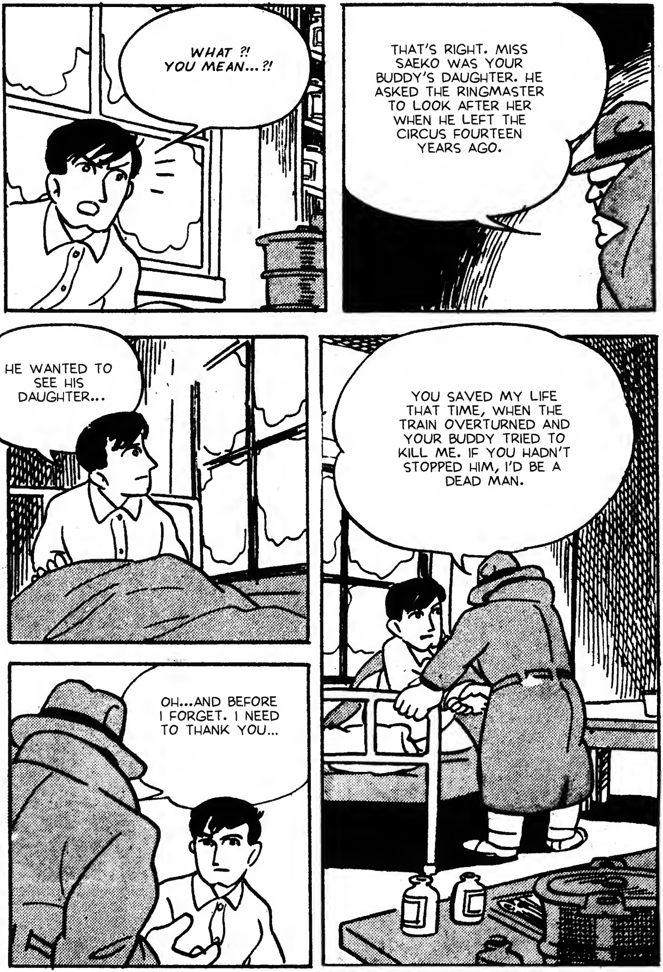

HUSHHH
GASP
WAAH
WAAH
WAAH
WAAH
WAAH
WAAH

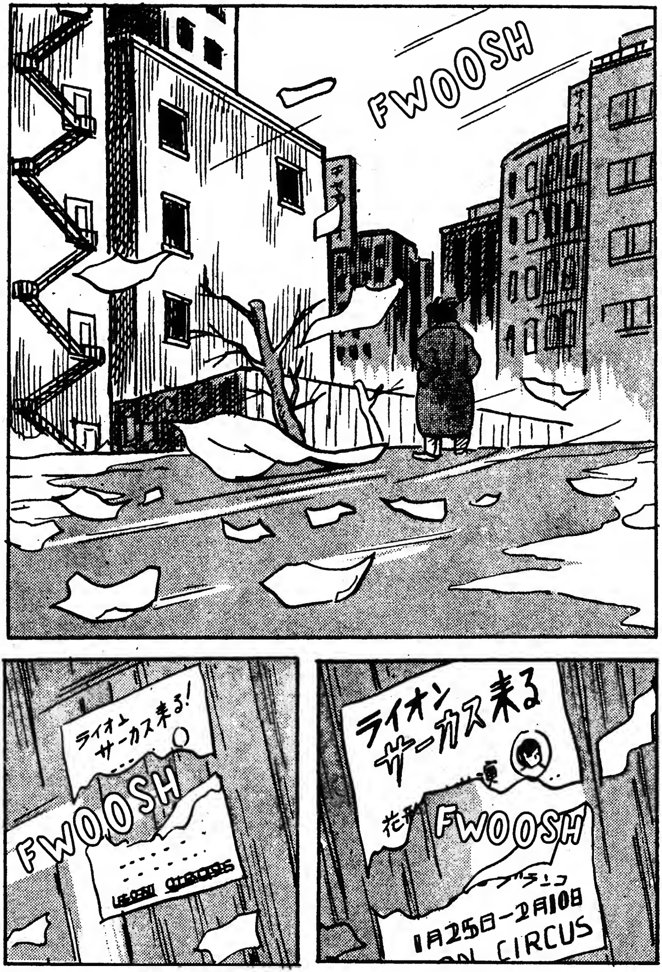

WAAAAHH
ULP!
AH. SO YOU'VE FINALLY COME TO.
HUH?! BUT YOU'RE...!


HOW DO YOU FEEL? YOU WERE OUT FOR QUITE A WHILE.
MY HANDS! I HAVE BOTH MY HANDS!
WAS IT ALL A DREAM? I WAS HANDCUFFED TO ANOTHER MAN, AND WE PLAYED A GAME OF CHANCE TO DECIDE WHICH OF US WOULD LOSE A HAND.
THAT WAS NO DREAM. THAT REALLY HAPPENED.
BUT I LOST THE GAME...
THAT'S RIGHT...YOU LOST THE GAME.
BUT WHILE YOU WERE ASLEEP, YOUR BUDDY CUT OFF HIS OWN HAND.


HE TURNED OUT TO BE A REAL GOOD SPORT.
AND PHEW...TALK ABOUT GUTS.
BY THE WAY, WE FOUND OUT WHO KILLED THE RINGMASTER OF LION CIRCUS.
WHAT?!
YOU HEARD ME. WE KNOW IT WASN'T YOU.
IT WAS THE DEPUTY RINGMASTER.
THAT NIGHT, WHEN YOU AND THE RINGMASTER WERE ARGUING...HE TOOK ADVANTAGE OF YOUR DRUNKENNESS AND KILLED THE RINGMASTER, GOT YOUR PRINTS ALL OVER THE MURDER WEAPON, AND LEFT YOU TO TAKE THE BLAME.
WHEN YOUR BUDDY THRUST HIS STUMP OF AN ARM OUT AT HIM, HE WAS SO STARTLED THAT HE CONFESSED IMMEDIATELY TO THE WHOLE THING.

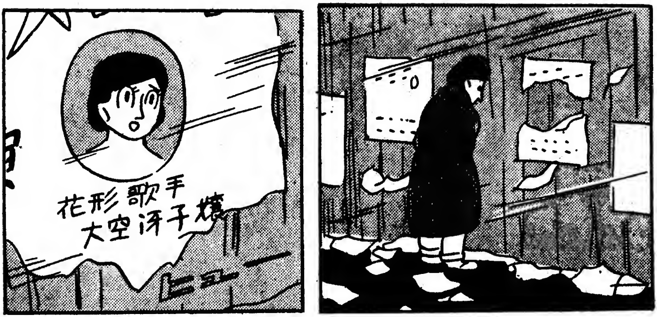

BUT WHY WOULD HE GO TO THE CIRCUS AND...?
BEFORE HE BECAME A CARD SHARK, HE USED TO BE A MEMBER OF THAT VERY CIRCUS.
THAT WAS FOURTEEN YEARS AGO. BUT THE RINGMASTER AND THE DEPUTY RINGMASTER ALREADY HATED EACH OTHER BACK THEN, AND HE KNEW THAT.
SO... WHEN HE HEARD YOUR STORY, HE REALIZED THAT THE REAL KILLER MUST'VE BEEN THE DEPUTY RINGMASTER, AND THAT HE'D FRAMED YOU.
BUT WHY DID HE CUT OFF HIS OWN HAND, AND NOT MINE?
HE ASKED ME TO TELL YOU SOMETHING. HE SAID THAT EVEN THOUGH SHE MIGHT HAVE A NO-GOOD FATHER, HIS DAUGHTER WAS REAL LUCKY TO HAVE A FRIEND LIKE YOU IN THIS WORLD.


WHAT ?! YOU MEAN...?!
THAT'S RIGHT. MISS SAEKO WAS YOUR BUDDY'S DAUGHTER. HE ASKED THE RINGMASTER TO LOOK AFTER HER WHEN HE LEFT THE CIRCUS FOURTEEN YEARS AGO.
HE WANTED TO SEE HIS DAUGHTER...
OH...AND BEFORE I FORGET. I NEED TO THANK YOU...
YOU SAVED MY LIFE THAT TIME, WHEN THE TRAIN OVERTURNED AND YOUR BUDDY TRIED TO KILL ME. IF YOU HADN'T STOPPED HIM, I'D BE A DEAD MAN.

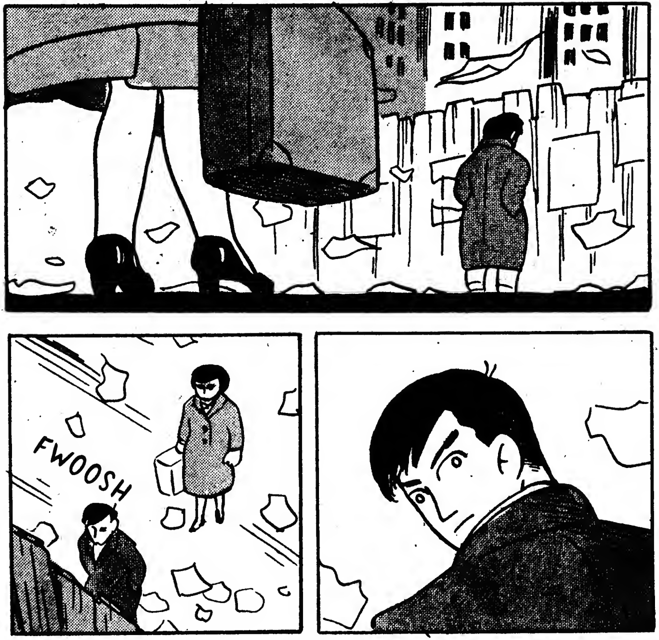

FWOOSH
ライオン
サーカス来る!
FWOOSH
ライオン
サーカス来る
FWOOSH
ブランコ
1月25日ー2月10日
CIRCUS

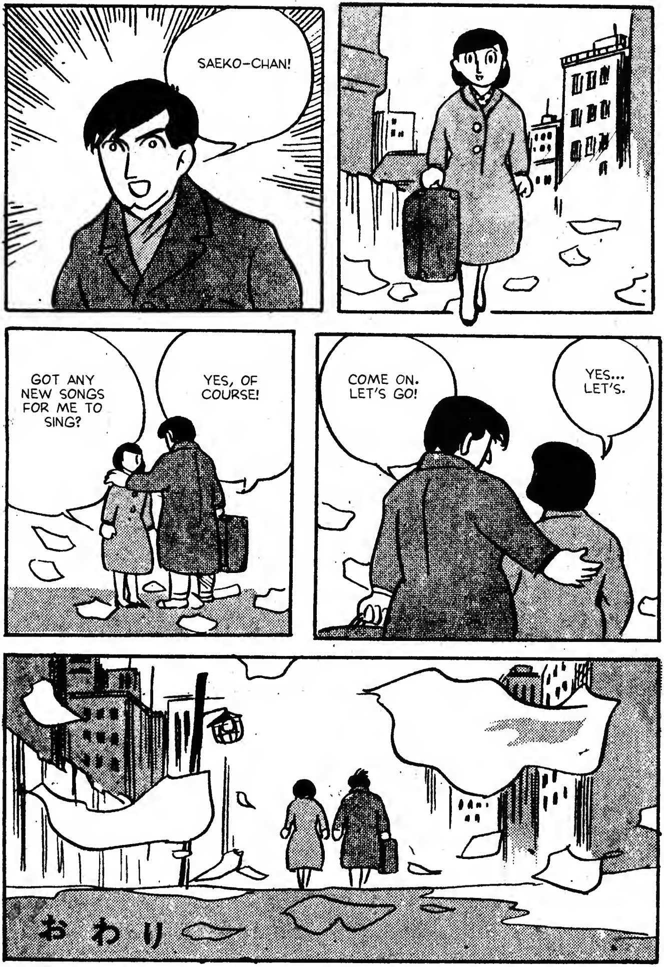
POSTER: LION CIRCUS COMING TO TOWN!

POSTER (CONTINUED): FEATURING: SAEKO


花形歌手
大空冴子嬢
ヒュー

POSTER: OUR STAR SINGER, MISS SAEKO OZORA




SAEKO-CHAN!
GOT ANY NEW SONGS FOR ME TO SING?
YES, OF COURSE!
COME ON. LET'S GO!
YES... LET'S.
おわり

THE END

BLACK BLIZZARD

WRITTEN AND ILLUSTRATED BY

YOSHIHIRO TATSUMI

TRANSLATED BY

AKEMI WEGMÜLLER

EDITED, DESIGNED, AND LETTERED BY

ADRIAN TOMINE

PUBLISHED BY DRAWN & QUARTERLY. ORIGINALLY PUBLISHED IN 1956 BY HINOMARU BUNKO.

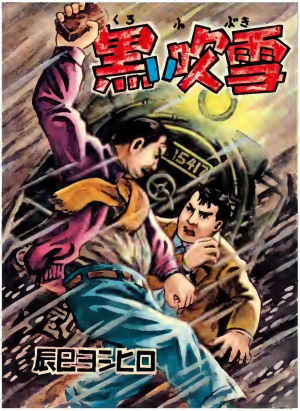
Q & A with YOSHIHIRO TATSUMI

This written interview was conducted by series editor Adrian Tomine in November, 2009
with the invaluable assistance of translator Akemi Wegmüller.
Further details regarding the creation of Black Blizzard *can be found in Tatsumi's 2009 memoir* A Drifting Life.

ADRIAN TOMINE: *If you don't mind, I'd like to start with some very basic background questions. When was* Black Blizzard *originally published?*
YOSHIHIRO TATSUMI: It was originally published in 1956.

AT: *And how old were you at the time?*
YT: I was born in 1935, so I was twenty-one.

AT: *In what form was* Black Blizzard *originally published?*
YT: In those days, hardly any bookstores selling new books carried manga, so fans would borrow manga from rental book shops, which were similar to the video rental stores we have today. *Black Blizzard* came out as a 127-page book. It was published by Hinomaru Bunko, a publishing house in Osaka that catered to the rental book market. I think the first edition was around 5,000 copies.


くろ ふ ぶき
黒吹雪
15417
辰巳ヨシヒロ

1956 edition of *Black Blizzard*, published by Hinomaru Bunko.
Cover artwork by Masami Kuroda.

AT: *How much experience did you have as a professional cartoonist prior to creating* Black Blizzard*?*
YT: At the time, I had three years of experience, exclusively for the rental book market. Before *Black Blizzard*, I had drawn seventeen book-length manga and several volumes of short stories.

AT: *Did you work with any collaborators or assistants on this book?*
YT: I had no assistants back then—I didn't have the means to pay anybody. So I did everything myself, from splitting the page into panels to the final touch-ups.

AT: *How long did it take you to produce* Black Blizzard*, from start to finish?*
YT: Twenty days. Back then, I generally needed a month and a half to produce one book-length manga, so this was quite fast. I didn't hesitate with this story, and I drew it all in one continuous streak of productivity.

AT: *Can you remember anything (books, movies, manga, etc.) that inspired or informed the creation of this book?*
YT: The initial inspiration for a story about a pris-

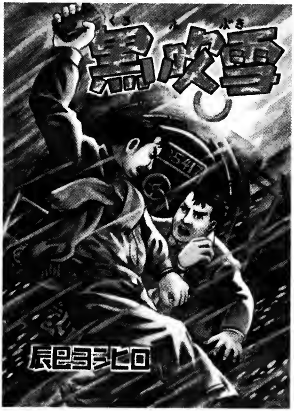
Q & A with YOSHIHIRO TATSUMI

This written interview was conducted by series editor Adrian Tomine in November, 2009
with the invaluable assistance of translator Akemi Wegmüller.
Further details regarding the creation of Black Blizzard *can be found in Tatsumi's 2009 memoir* A Drifting Life.

ADRIAN TOMINE: *If you don't mind, I'd like to start with some very basic background questions. When was* Black Blizzard *originally published?*
YOSHIHIRO TATSUMI: It was originally published in 1956.

AT: *And how old were you at the time?*
YT: I was born in 1935, so I was twenty-one.

AT: *In what form was* Black Blizzard *originally published?*
YT: In those days, hardly any bookstores selling new books carried manga, so fans would borrow manga from rental book shops, which were similar to the video rental stores we have today. *Black Blizzard* came out as a 127-page book. It was published by Hinomaru Bunko, a publishing house in Osaka that catered to the rental book market. I think the first edition was around 5,000 copies.



1956 edition of *Black Blizzard*, published by Hinomaru Bunko.
Cover artwork by Masami Kuroda.

AT: *How much experience did you have as a professional cartoonist prior to creating* Black Blizzard*?*
YT: At the time, I had three years of experience, exclusively for the rental book market. Before *Black Blizzard*, I had drawn seventeen book-length manga and several volumes of short stories.

AT: *Did you work with any collaborators or assistants on this book?*
YT: I had no assistants back then—I didn't have the means to pay anybody. So I did everything myself, from splitting the page into panels to the final touch-ups.

AT: *How long did it take you to produce* Black Blizzard, *from start to finish?*
YT: Twenty days. Back then, I generally needed a month and a half to produce one book-length manga, so this was quite fast. I didn't hesitate with this story, and I drew it all in one continuous streak of productivity.

AT: *Can you remember anything (books, movies, manga, etc.) that inspired or informed the creation of this book?*
YT: The initial inspiration for a story about a pris-

on escape was *The Count of Monte Cristo* by Alexandre Dumas. I really liked the scene where the protagonist, Edmond Dantès, gets himself out of jail by hiding inside a body bag. After that, in some pulp fiction magazine, I read a story—I forget the title—about two prisoners joined together with handcuffs and thought, "That's it!" That was how I came up with the initial premise for *Black Blizzard.*

AT: *Can you talk a bit about the state of the manga industry in the mid–1950s, and how* Black Blizzard *fit in or differed from the other work that was being published at the time?*
YT: This is a very difficult question to answer. It's said that there were about 30,000 rental book shops nationwide at that time, and *Black Blizzard* was published just as a boom in short story collections was starting to take off in the world of rental book manga. At the beginning of 1956, the year *Black Blizzard* was published, Hinomaru Bunko brought out a new monthly manga magazine called *Kage* [*Shadow*], devoted to short stories. This magazine became quite popular, and all the other rental book publishers, of which there were a dozen or so, brought out similar short story collections. This boom in short story magazines lasted for eight years or so after that. Manga artists drawing for *Kage*, conscious of themselves as pioneers of the short story genre, strove to bring new forms of manga into the world, and competed with each other to create experimental works.

I was involved with *Kage* from its very first issue, so I, too, tried to come up with new forms of expression with every work I did. And one such work was *Black Blizzard.* Since this was a full–length story, though, I had no limitations in the number of pages, and was thus able to incorporate bold new methods of expression.

AT: *What kind of response did* Black Blizzard *receive when it was published?*
YT: The reaction of the other young manga artists at Hinomaru Bunko was extremely good, but I don't think there was much of a reaction at all from readers. Compared to other book–length manga I had drawn until then, *Black Blizzard* had a lot of diagonal lines, and I wondered if, in general, my pen work was too rough. However, my aim of conveying movement as realistically as possible overrode this concern, and I was able to overcome my doubts.

This is the hardship and the joy of the creative process, but it leads to a state of mind that could be described as a high, or a sense of exaltation. I have found that this sort of physical response—this sense of working with your whole body—is not something you experience often. Today, I think that the sense of release or liberation I feel upon finishing a work has something in common with a "runner's high."

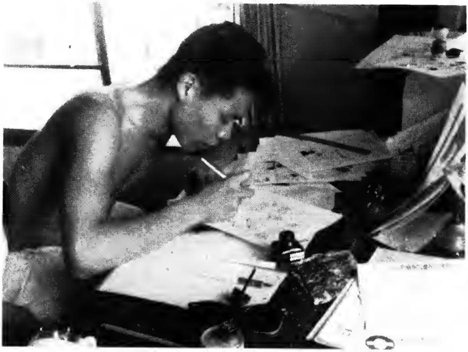
AT: *Why are some of the* Black Blizzard *pages in color, and some in black and white?*
YT: This is a vestige of the fact that rental book manga were aimed at children. Later, as readership widened to include adults, color pages gradually were phased out.

AT: *How was the coloring process achieved?*
YT: The color pages in rental book manga are called "drawing plates." You make a trial print in black on white paper, using a thin lead plate. The artist then colors this trial print. The platemaker takes this hand–colored guide and creates four separate zinc plates, one each for red, yellow, blue, and black. The shading on these color plates is achieved using a halftone screen, which is applied once, twice or more as needed. Colors come out darker or lighter depending on how many of these dotted areas there are.

AT: Black Blizzard *is fairly different from the kind of stories you were creating in the 1960s and '70s. What do you think lead to this change in your work?*
YT: A major factor was that, by around 1967, rental book shops nationwide had disappeared. The spread of television accompanying Japan's economic reconstruction, as well as the rise of weekly manga magazines, caused customer numbers to plummet. Manga publishers bound to the rental book market went out of business as well, so I had no choice but to start bringing my work out in young men's manga magazines, from around 1968. I believe that the change you perceive in my work is the result of my readership gradually growing older.

AT: *Looking back at* Black Blizzard *now, how do you feel about it?*
YT: I feel nostalgic for the past, for the days of my youth. At the same time, bringing this work out as a book now is like exposing something shameful and private from my past that I'd rather keep hidden from sight—so I have conflicting feelings about it.

AT: *I think, as always, you judge your own work far too harshly, and I'm very grateful that you've allowed us to publish this book.*
YT: Thank you for the warm support and cooperation you always give me whenever one of my books is published.



Yoshihiro Tatsumi, circa 1956